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FRAGMENTS
DE MONSIEUR DE LULLY,

Ecuyer, Conſeiller-Secretaire du Roy, Maiſon, Couronne de France & de ſes Finances; Et Sur-Intendant de la Muſique de Sa Majeſté.

BALLET, REPRESENTE', POUR LA PREMIERE FOIS,

PAR L'ACADEMIE ROYALE DE MUSIQUE,

Le Dimanche dixiéme jour de Septembre 1702.

A PARIS,
Chez CHRISTOPHE BALLARD, ſeul Imprimeur du Roy pour la Muſique, ruë Saint Jean de Beauvais, au Mont-Parnaſſe.

M. DCCII.

Avec Privilege de Sa Majeſté.

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PAR MONSIEUR DE LULLY.

Opera qui n'ont jamais eſté imprimez.

LES Feſtes de l'Amour & de Bachus.
Cadmus.
Alceſte.
Le Carnaval, Maſcarade.
Pſiché.

Opera imprimez infolio, devenus rares.

Theſée.
Atys.
Proſerpine.
Perſée.
Phaëton.
Amadis.
Roland.
Armide.

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Il n'y a que les grands Motets de Monſieur de LULLY imprimez en 17. Parties : Les autres qui ſont des Elevations, nont jamais eſté imprimez.

madame de Villeneuve

FRAGMENTS,
DE Mr. DE LULLY,
BALLET.
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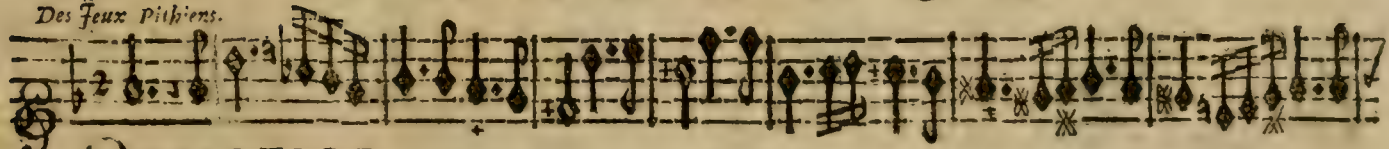
Des Jeux Pithiens.



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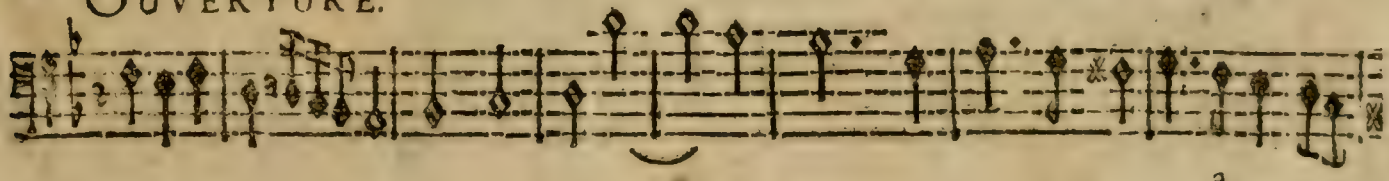

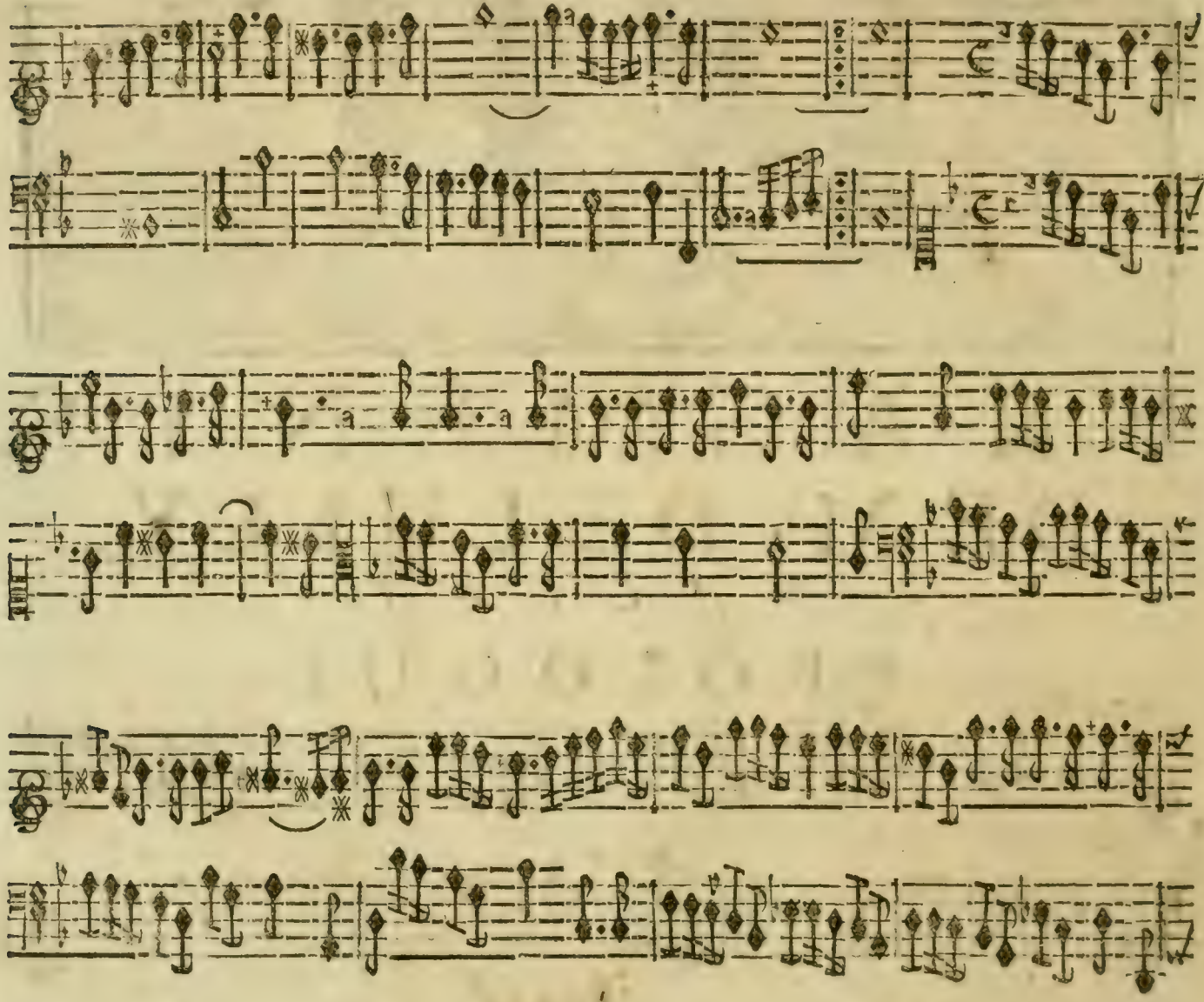

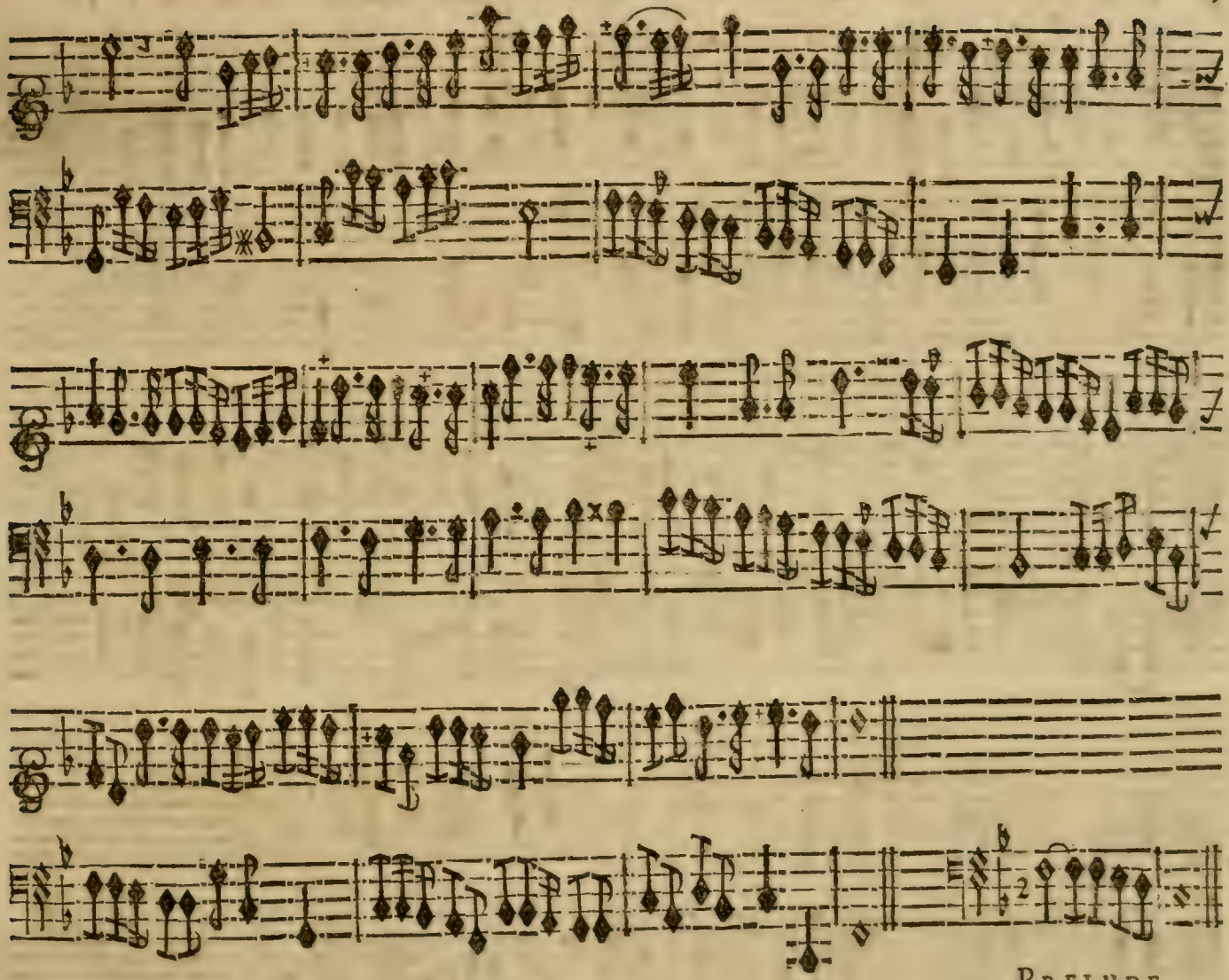

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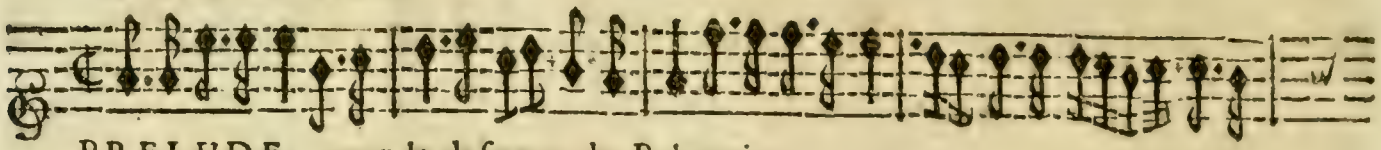
Du Ballet des Ballets.



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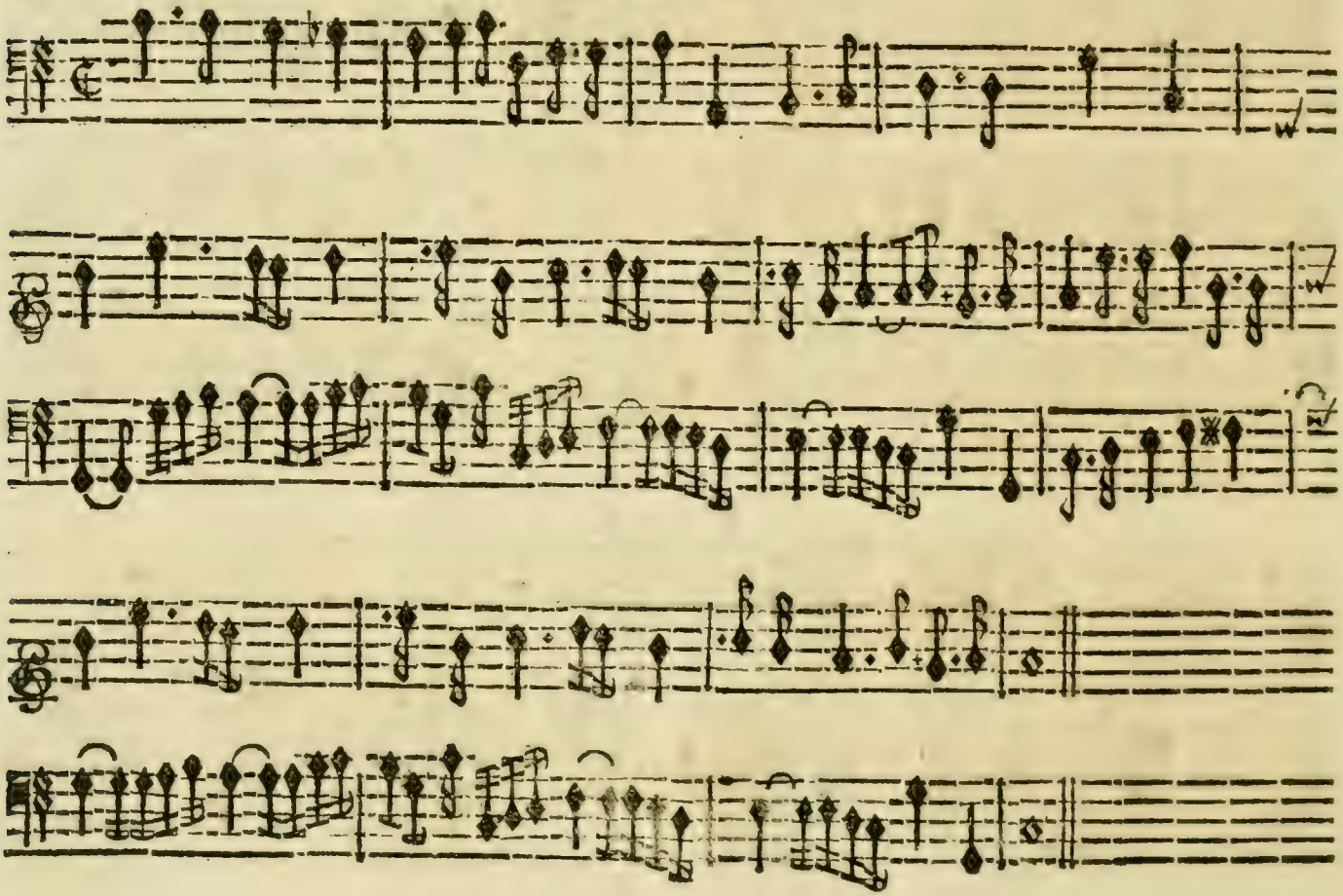

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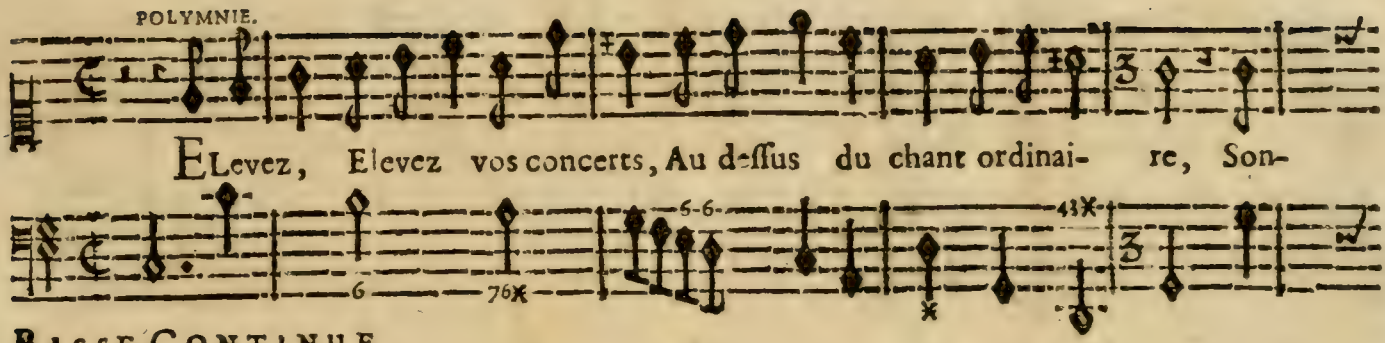

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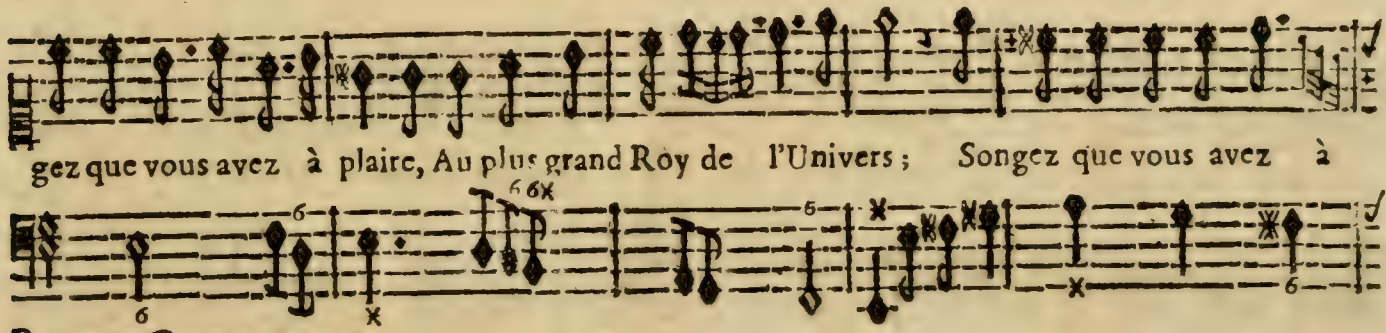

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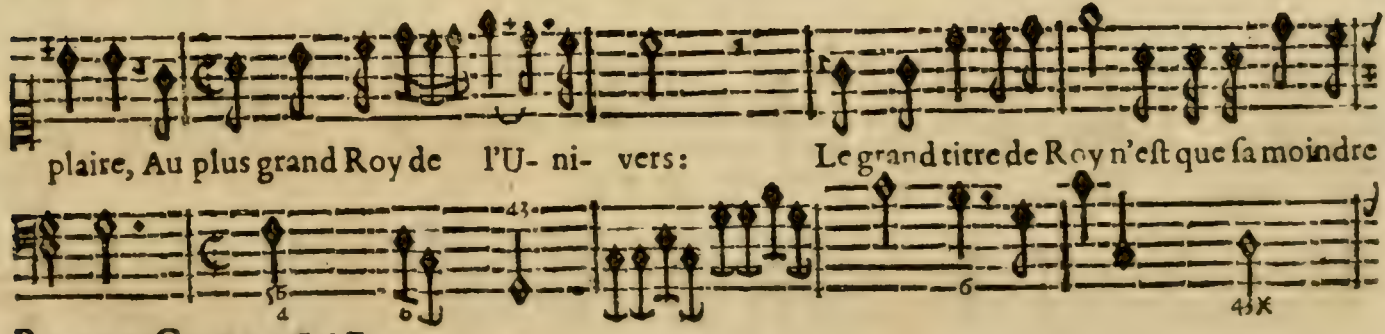

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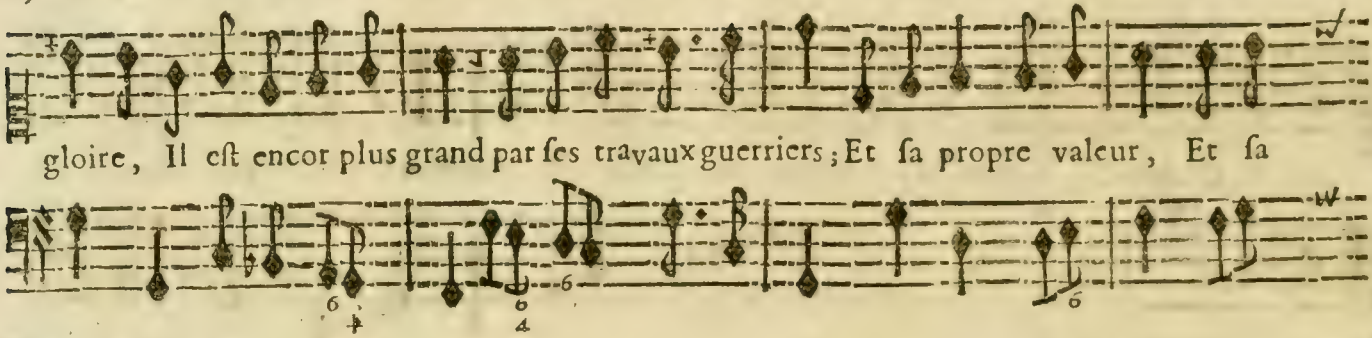

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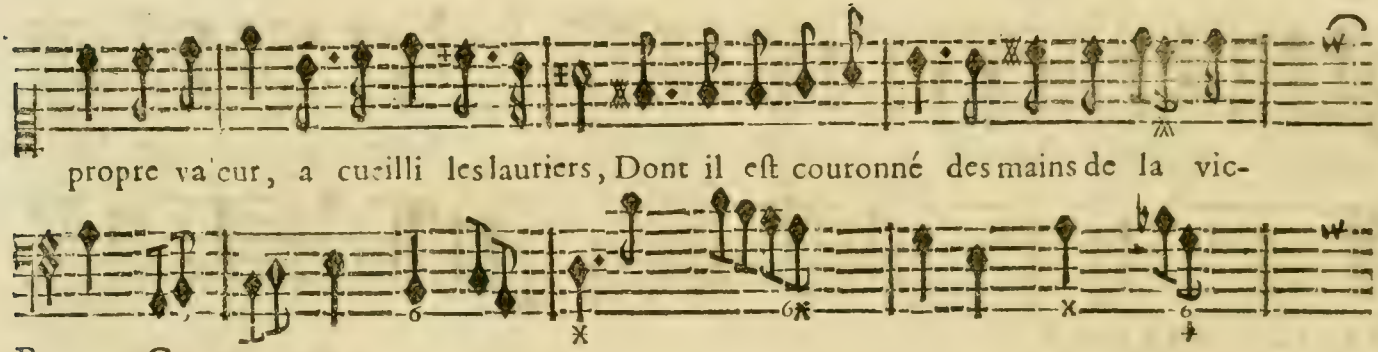

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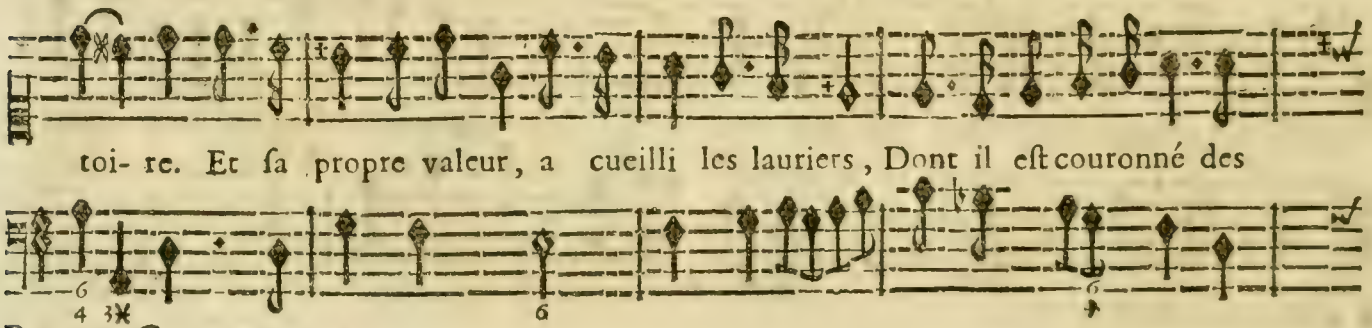

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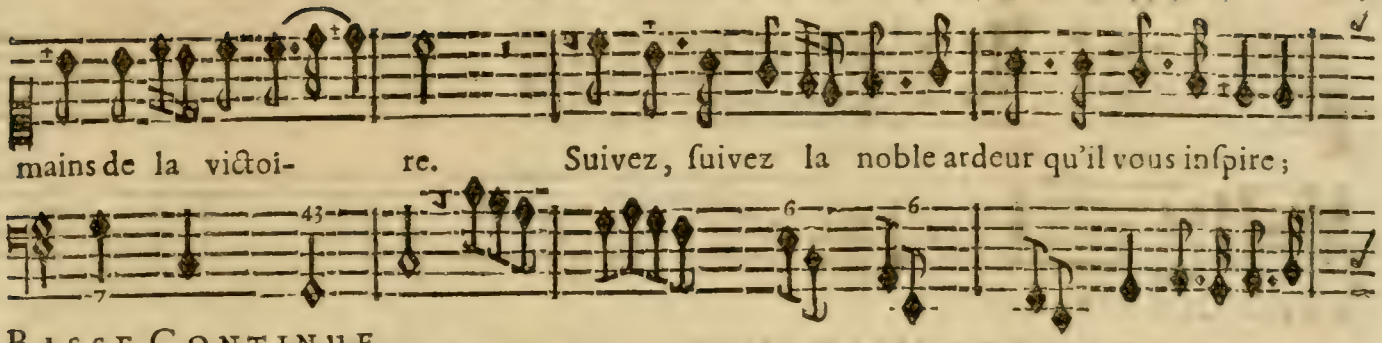

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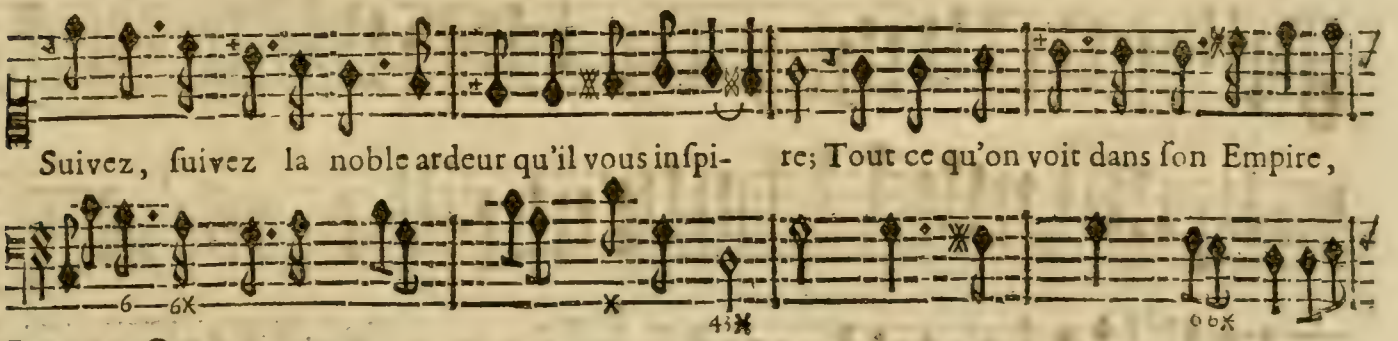

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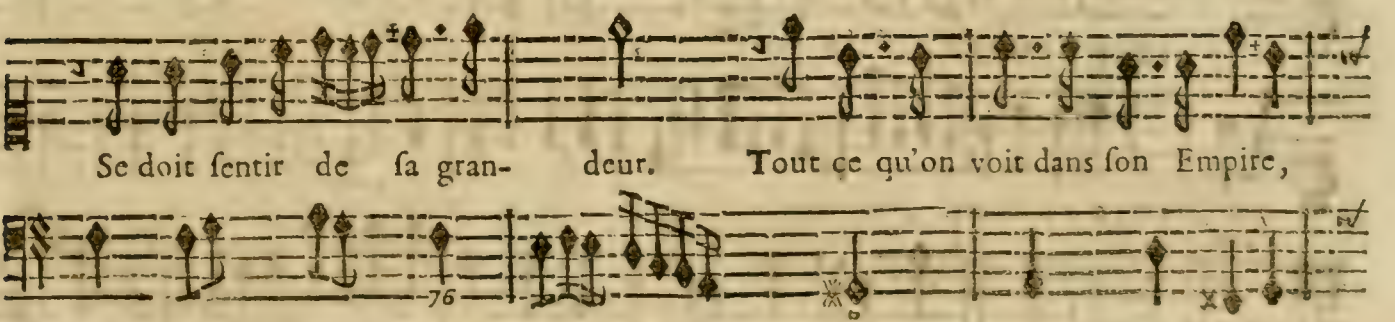

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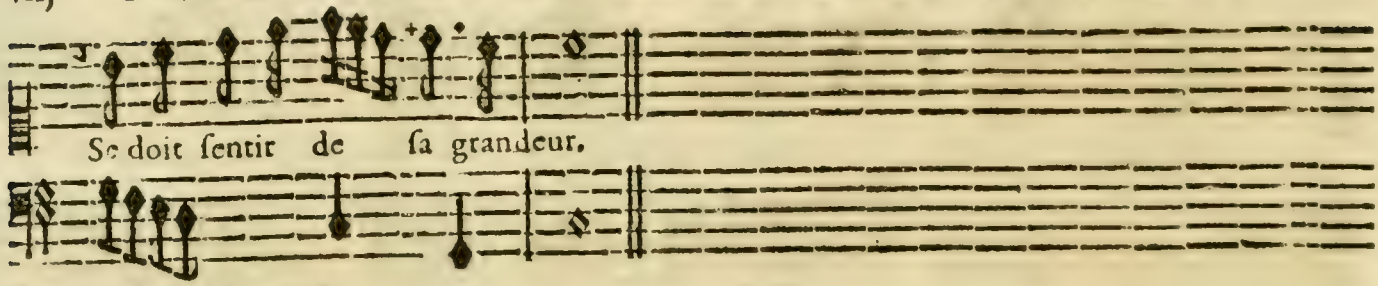

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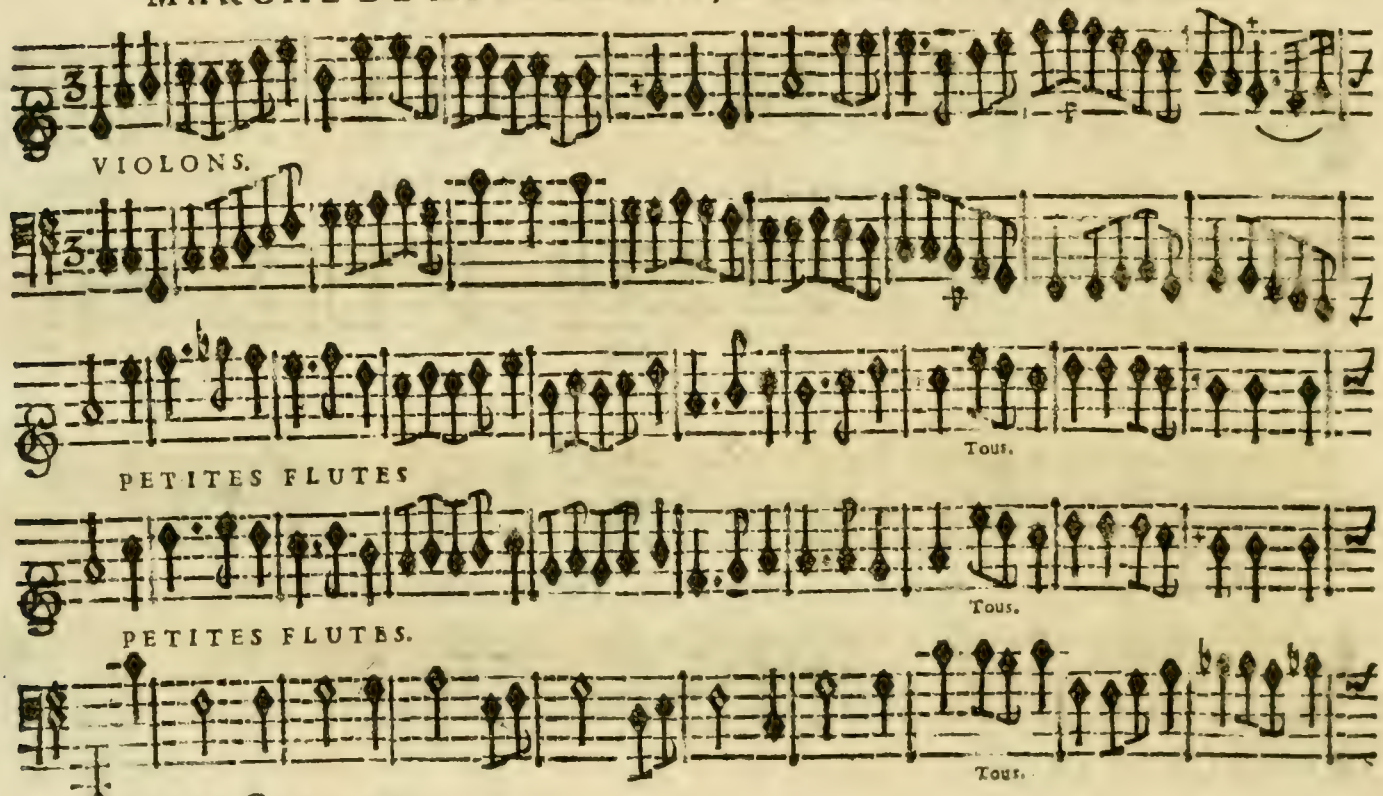
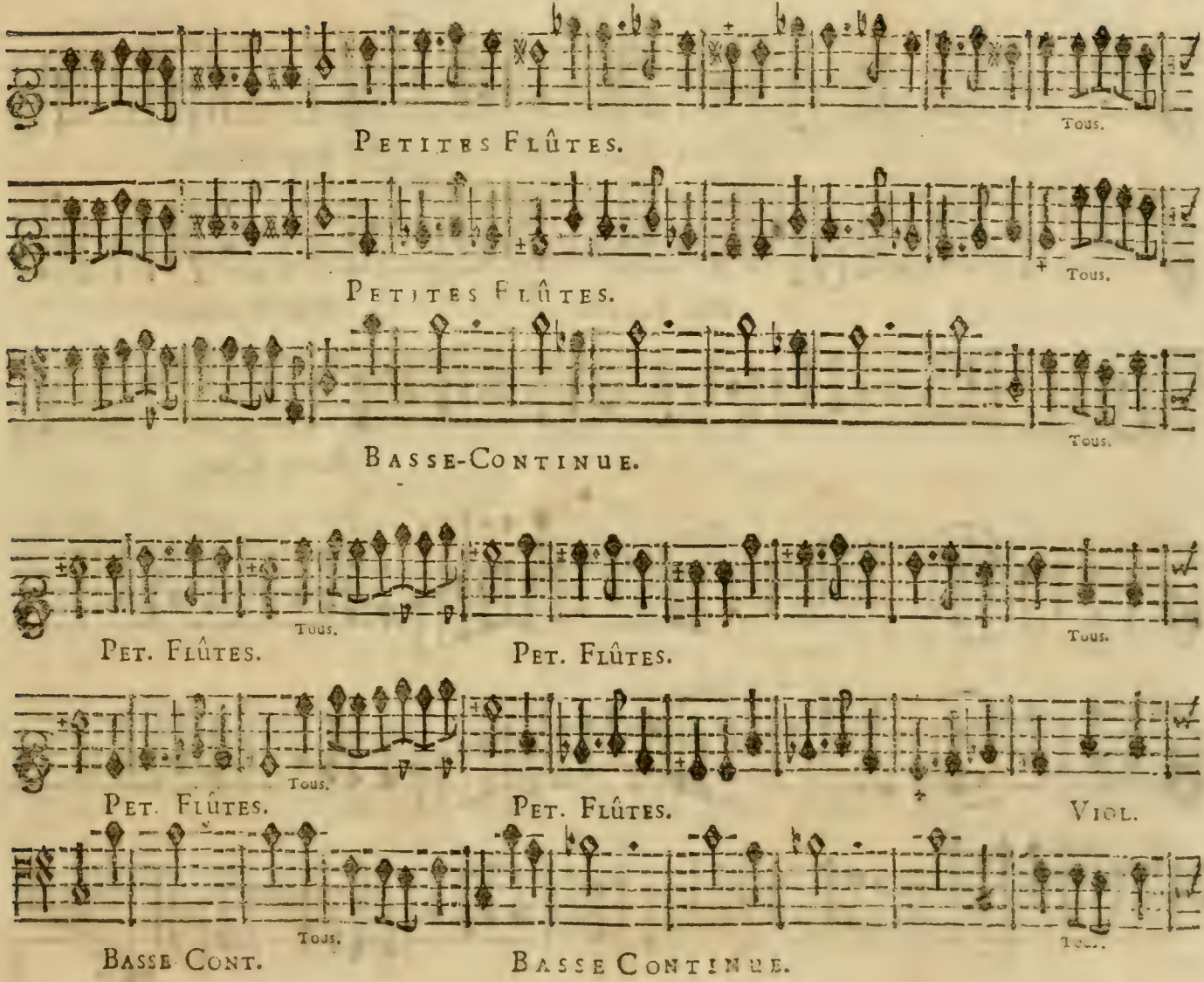
MARCHE DE MELPOMENE, D'EUTERPE & de leur Suite.

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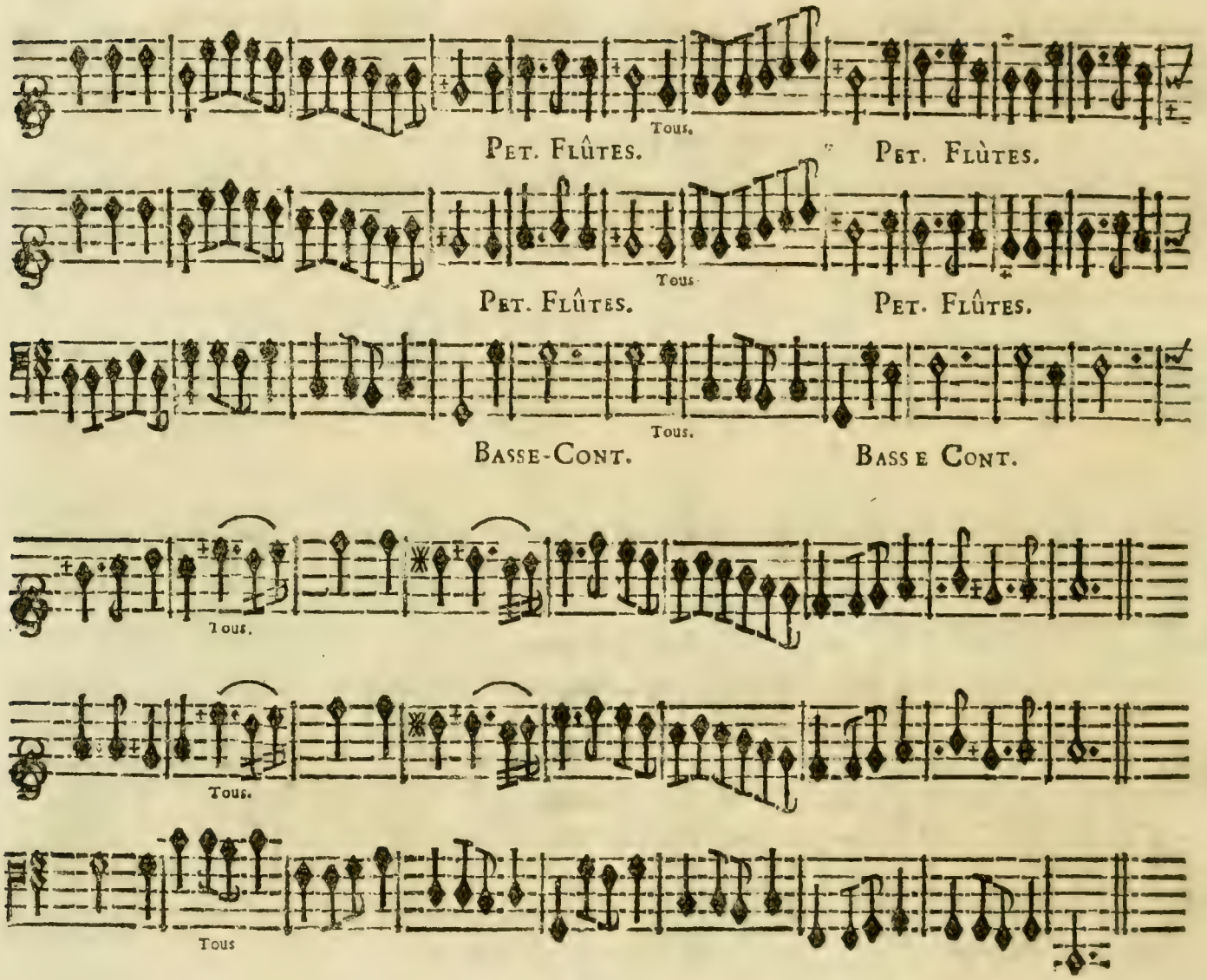
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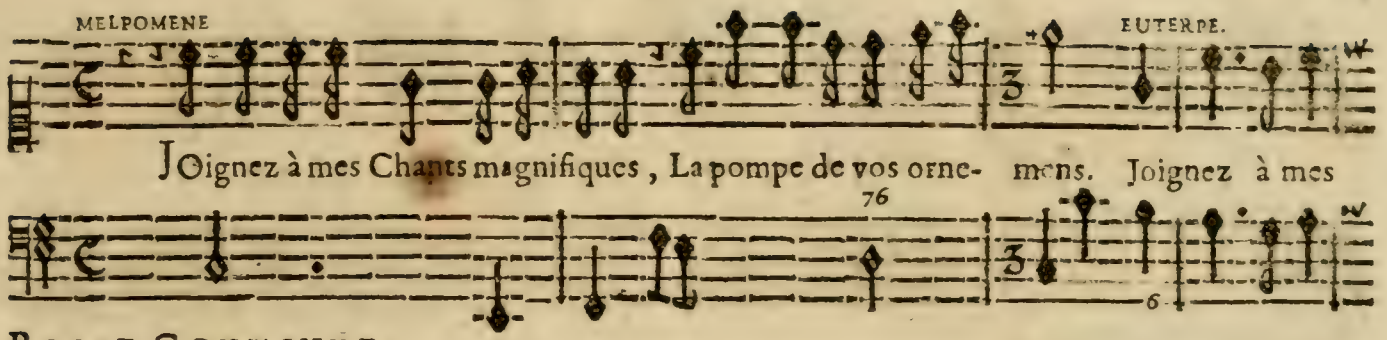

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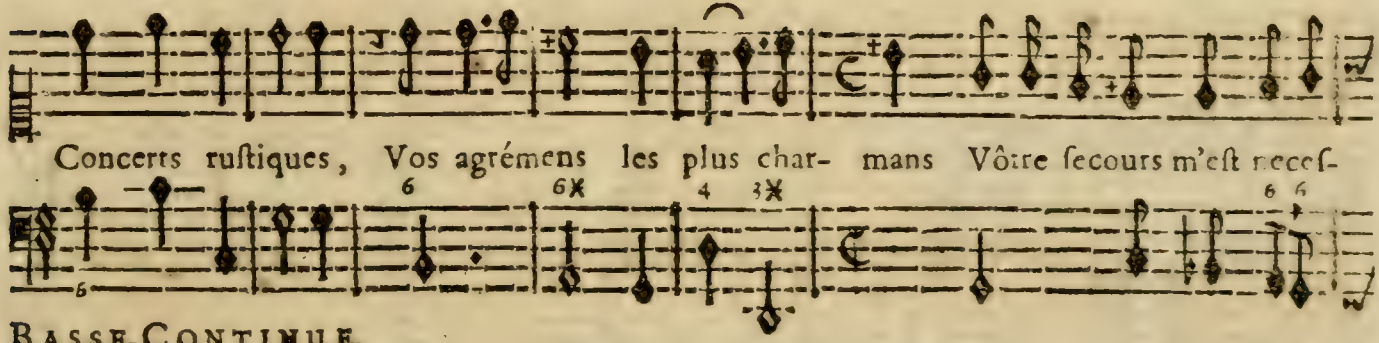

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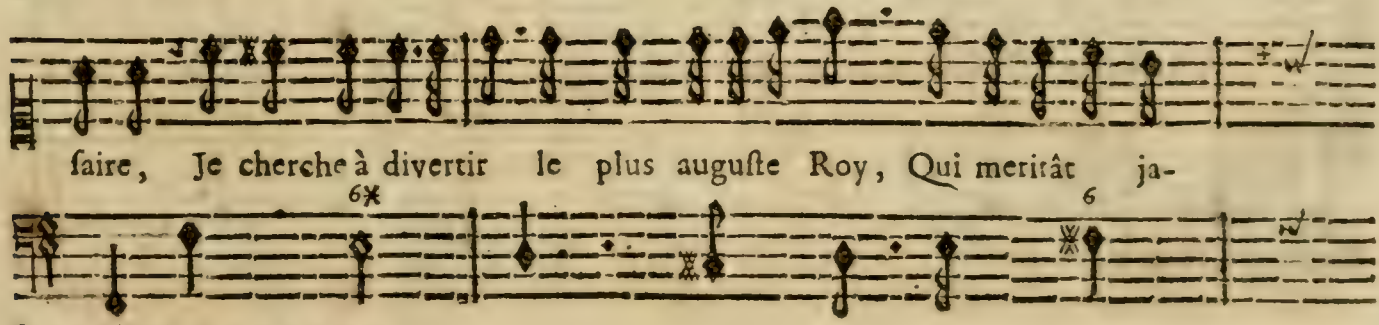

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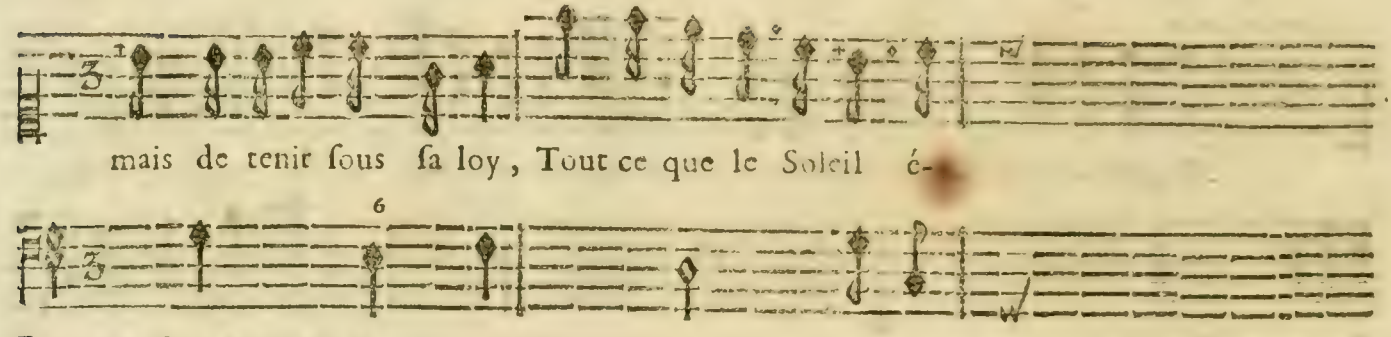
mais de tenir ſous ſa loy, Tout ce que le Soleil é-
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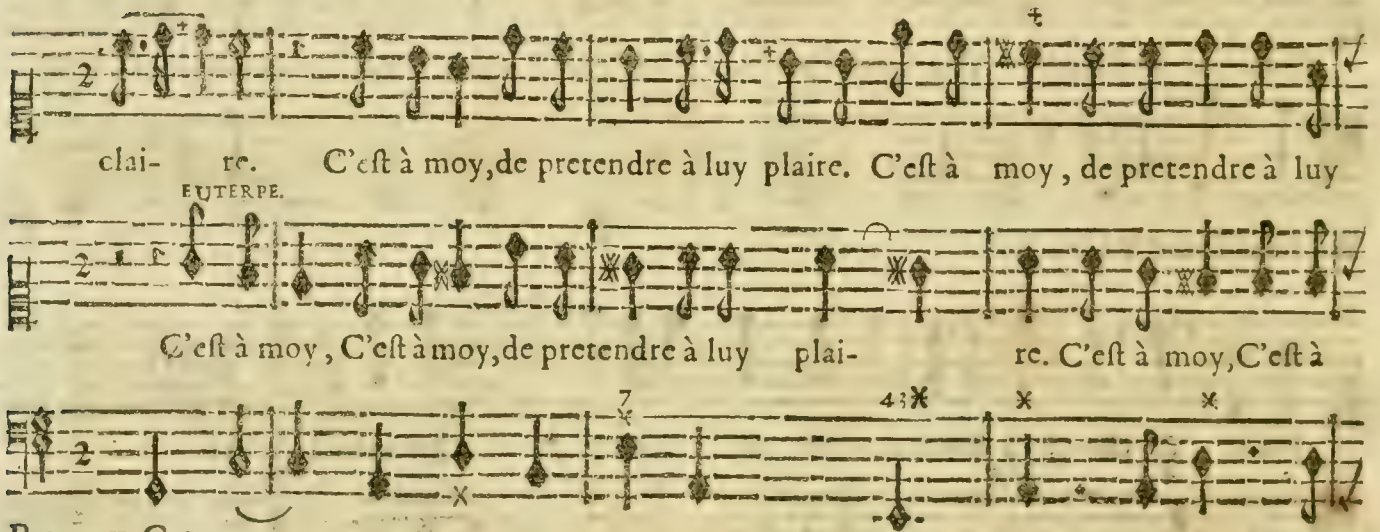
clai- re. C'eſt à moy, de pretendre à luy plaire. C'eſt à moy, de pretendre à luy
EUTERPE.
C'eſt à moy, C'eſt à moy, de pretendre à luy plai- re. C'eſt à moy, C'eſt à
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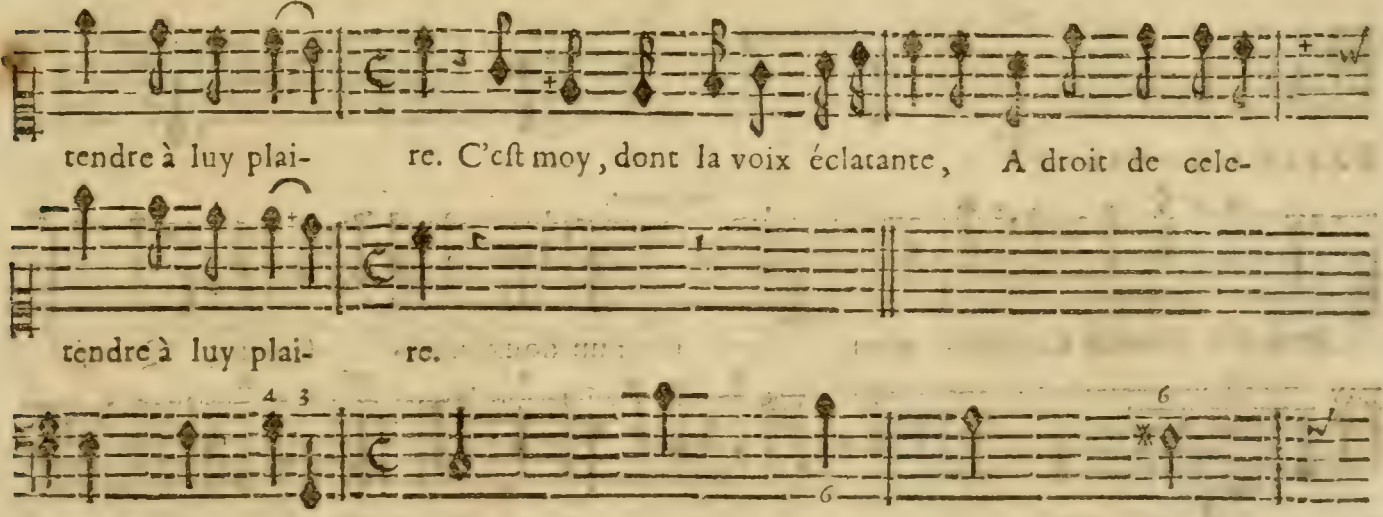

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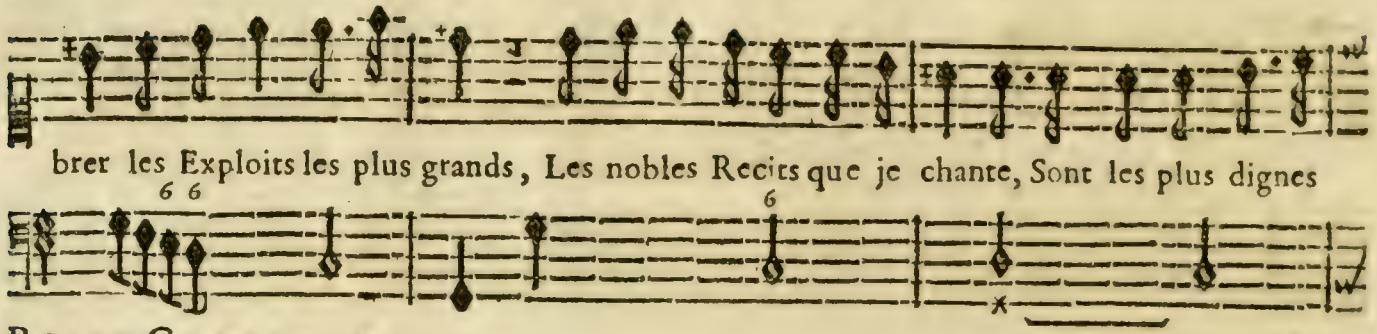
brer les Exploits les plus grands, Les nobles Recits que je chante, Sont les plus dignes
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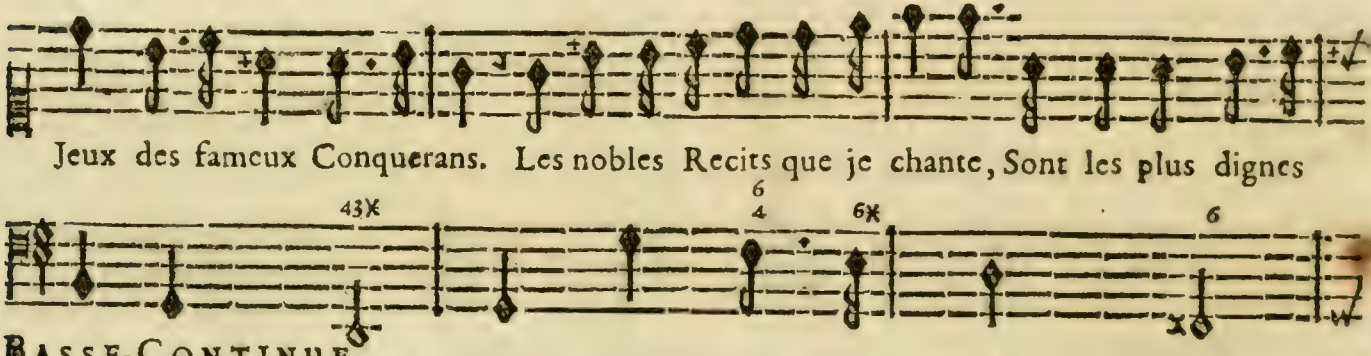
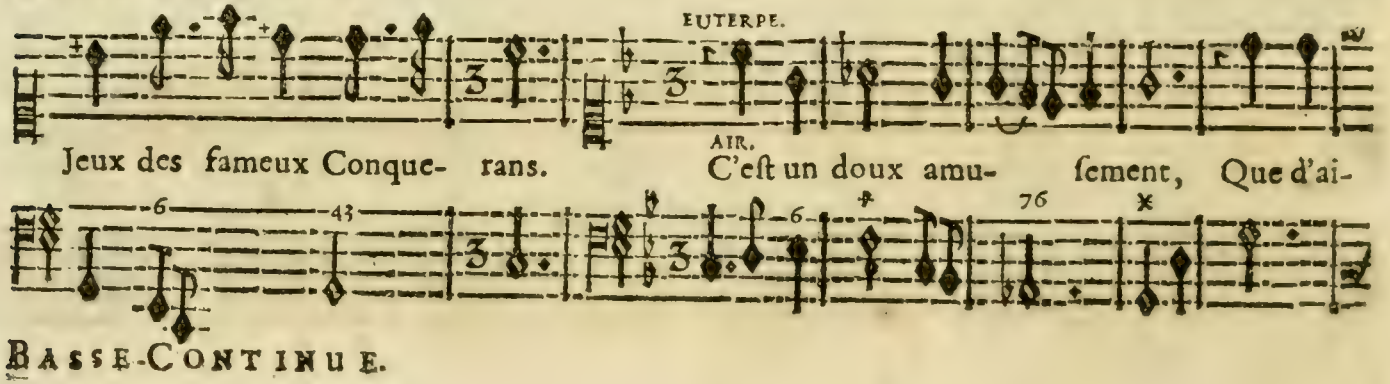
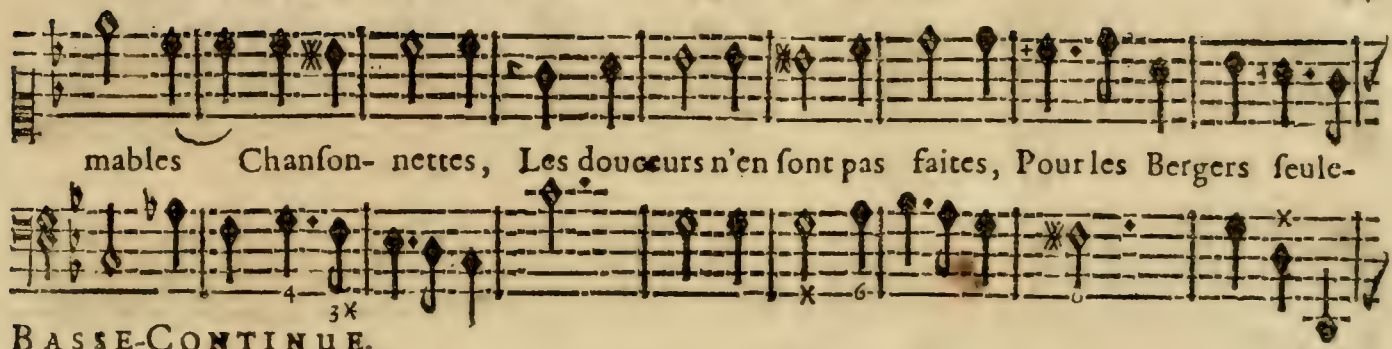

Jeux des fameux Conquerans. Les nobles Recits que je chante, Sont les plus dignes
BASSE-CONTINUE.


EUTERPE.
Jeux des fameux Conque- rans.
AIR.
C'eſt un doux amu- ſement, Que d'ai-
BASSE-CONTINUE.



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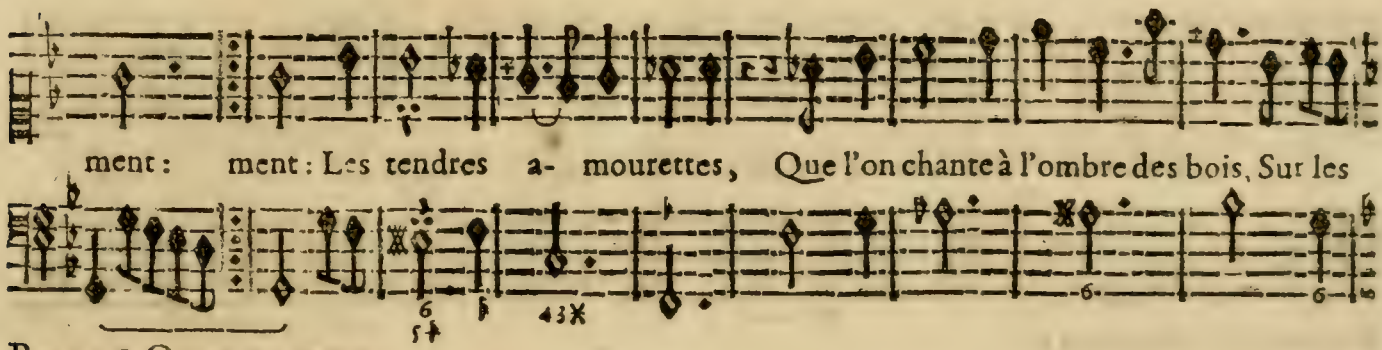

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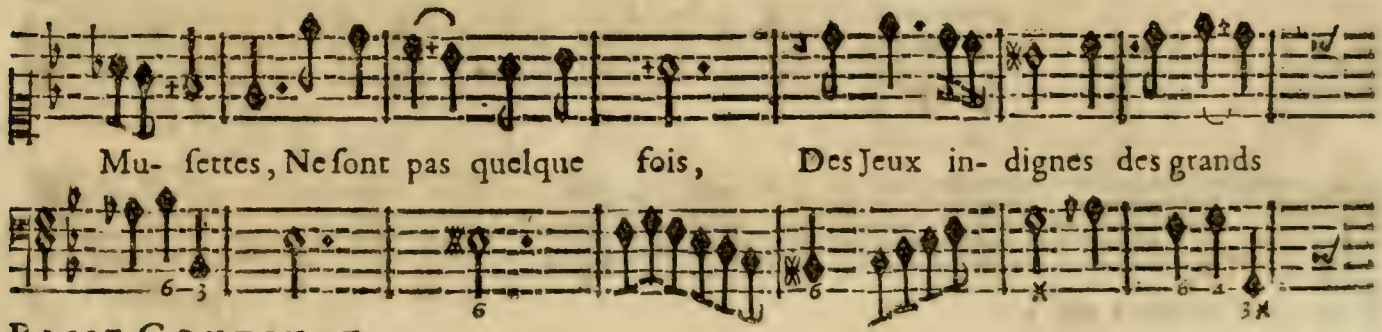

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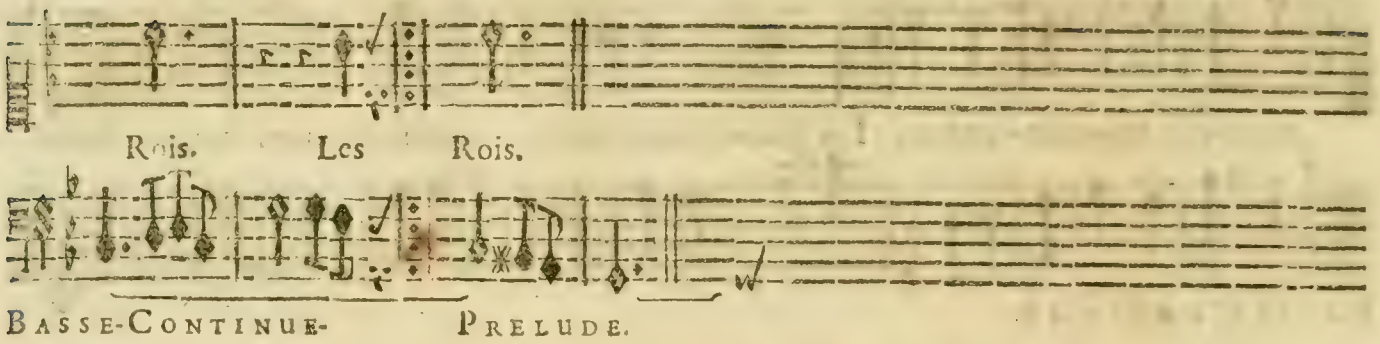
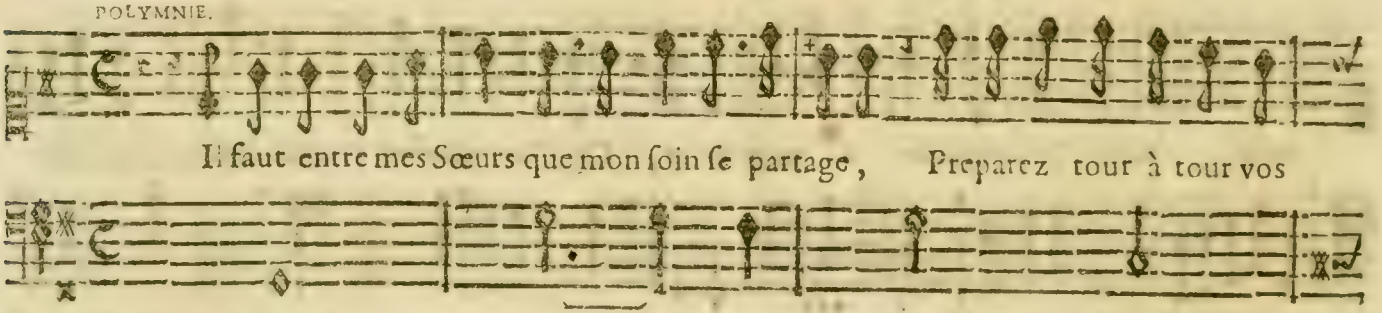
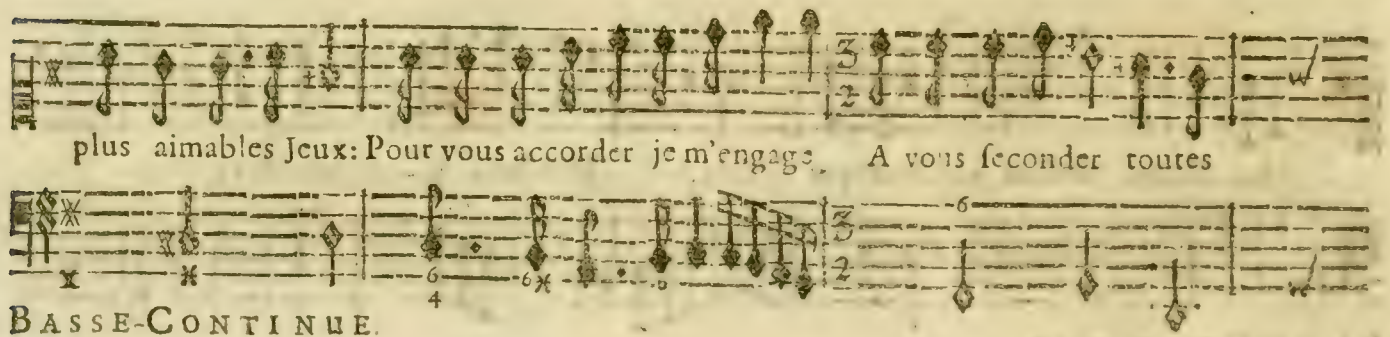
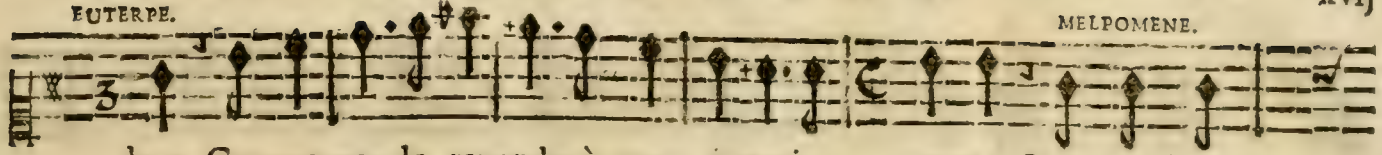

Rois. Les Rois.
BASSE-CONTINUE- PRELUDE.

POLYMNIE.

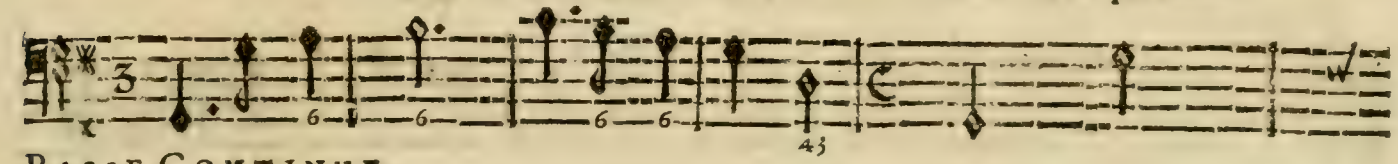

Il faut entre mes Sœurs que mon ſoin ſe partage, Preparez tour à tour vos
BASSE-CONTINUE.


plus aimables Jeux: Pour vous accorder je m'engage, A vous ſeconder toutes
BASSE-CONTINUE.

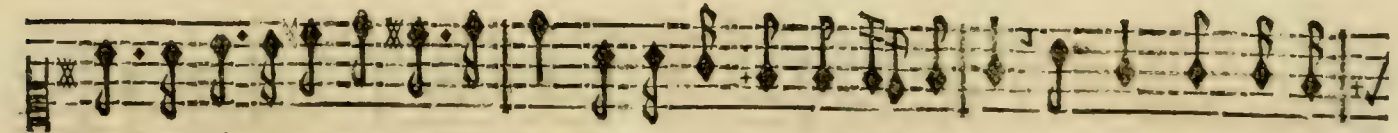
EUTERPE. MELPOMENE.



deux. Commencez de repondre à mon impati- ence! Vos premiers



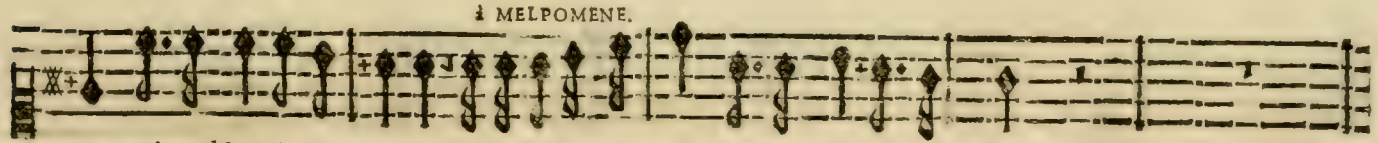
BASSE-CONTINUE.



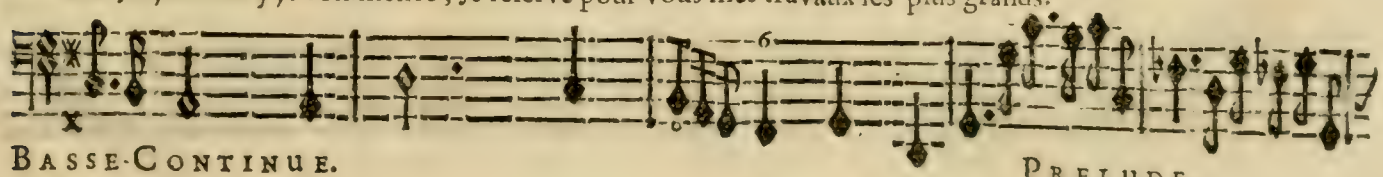
soins sont dûs à ce que j'entreprens; Terminez tous vos dif- ferens, Souffrez qu'en sa fa-

BASSE-CONTINUE.

à MELPOMENE.



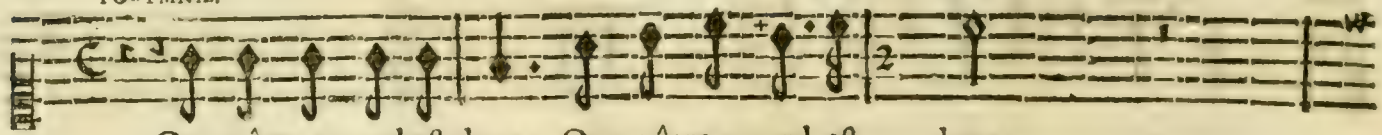
veur aujourd'huy je commence, Je reserve pour vous mes travaux les plus grands.



BASSE-CONTINUE.

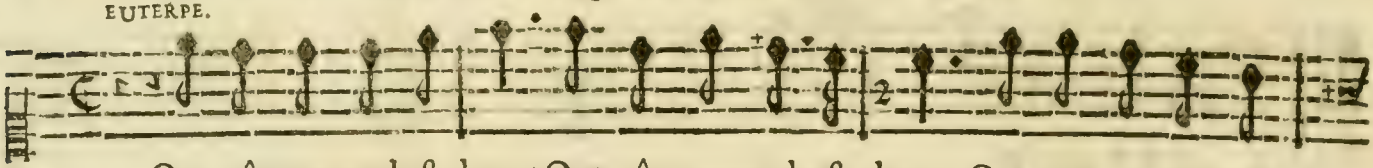
PRELUDE.

POLYMNIE.



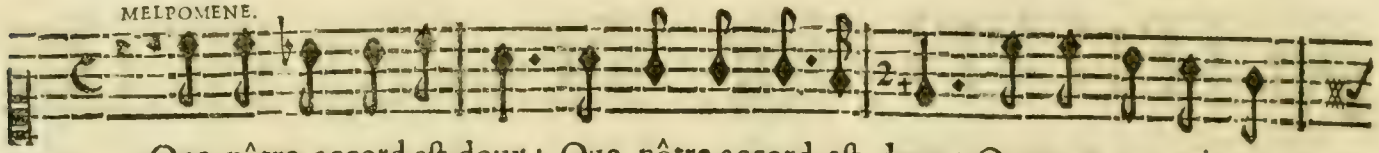
Que nôtre accord eſt doux! Que nôtre accord eſt doux!

EUTERPE.

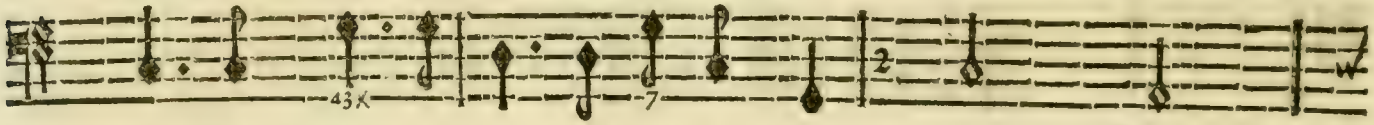


Que nôtre accord eſt doux! Que nôtre accord eſt doux! Que tout ce qui nous

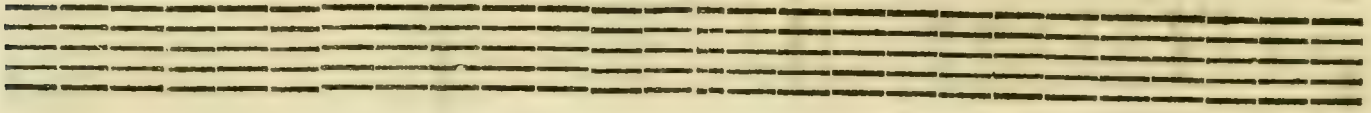
MELPOMENE.

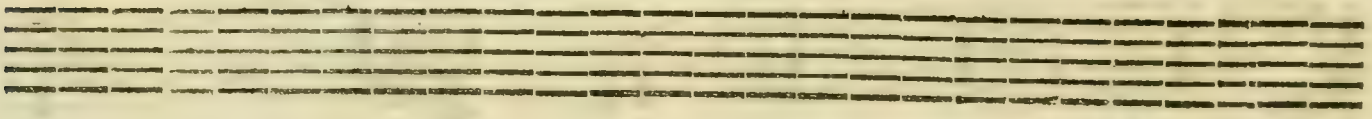


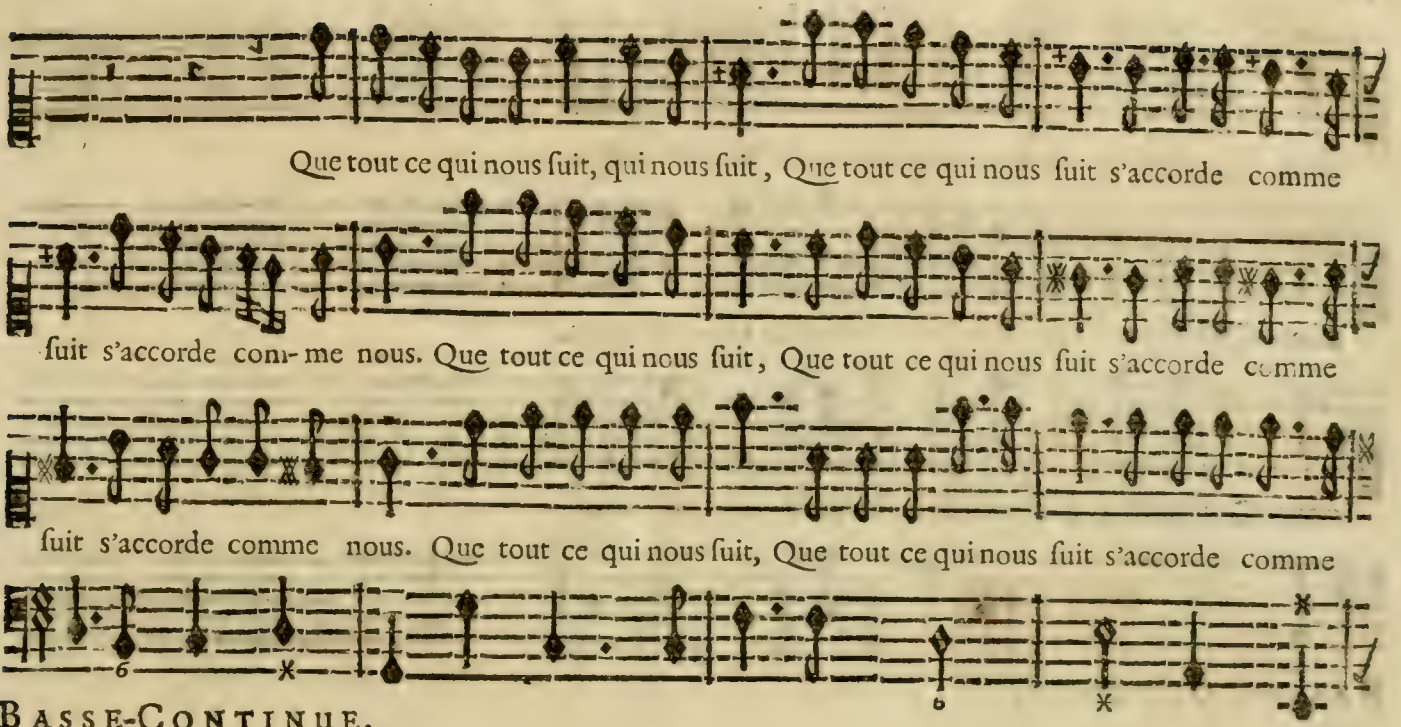
Que nôtre accord eſt doux! Que nôtre accord eſt doux! Que tout ce qui nous

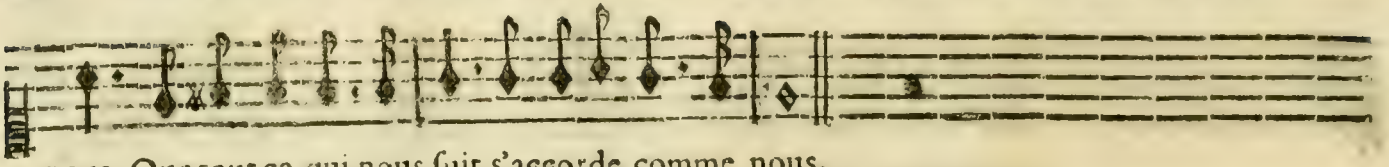


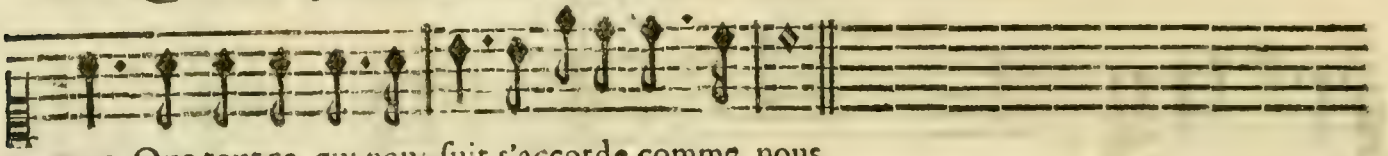
BASSE-CONTINUE.

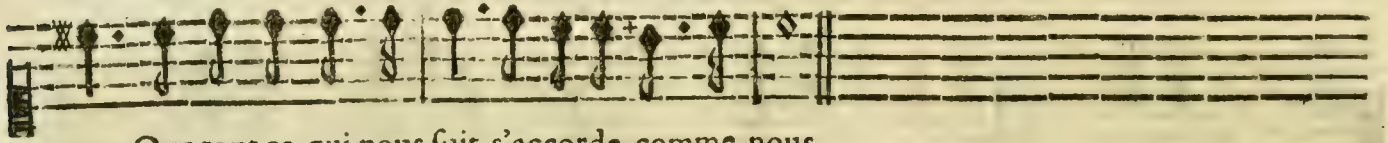




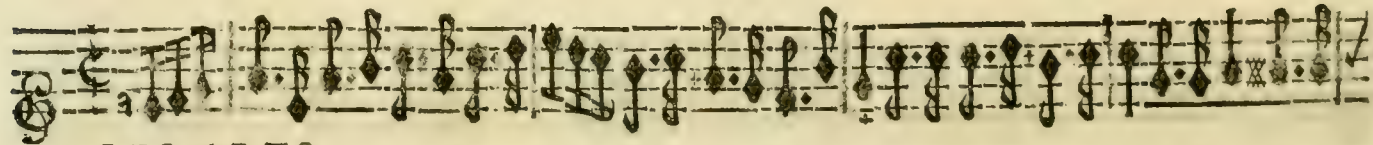

Que tout ce qui nous ſuit, qui nous ſuit, Que tout ce qui nous ſuit s'accorde comme
ſuit s'accorde com-me nous. Que tout ce qui nous ſuit, Que tout ce qui nous ſuit s'accorde comme
ſuit s'accorde comme nous. Que tout ce qui nous ſuit, Que tout ce qui nous ſuit s'accorde comme
BASSE-CONTINUE.

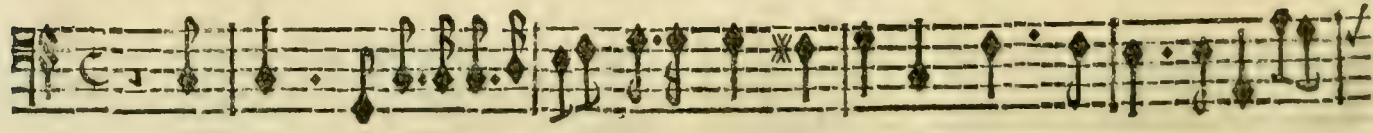

nous. Que tout ce qui nous ſuit s'accorde comme nous.

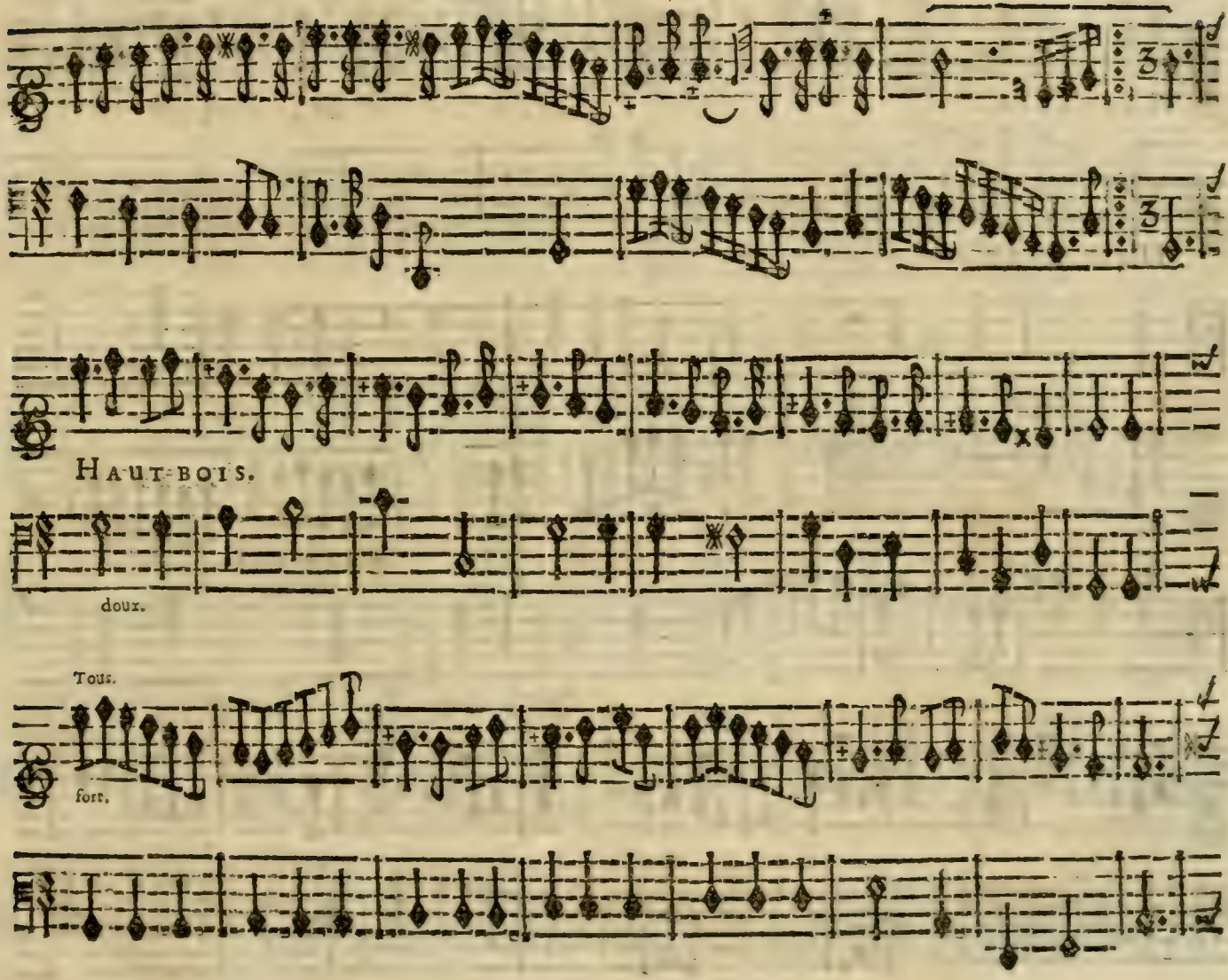

nous. Que tout ce qui nous ſuit s'accorde comme nous.

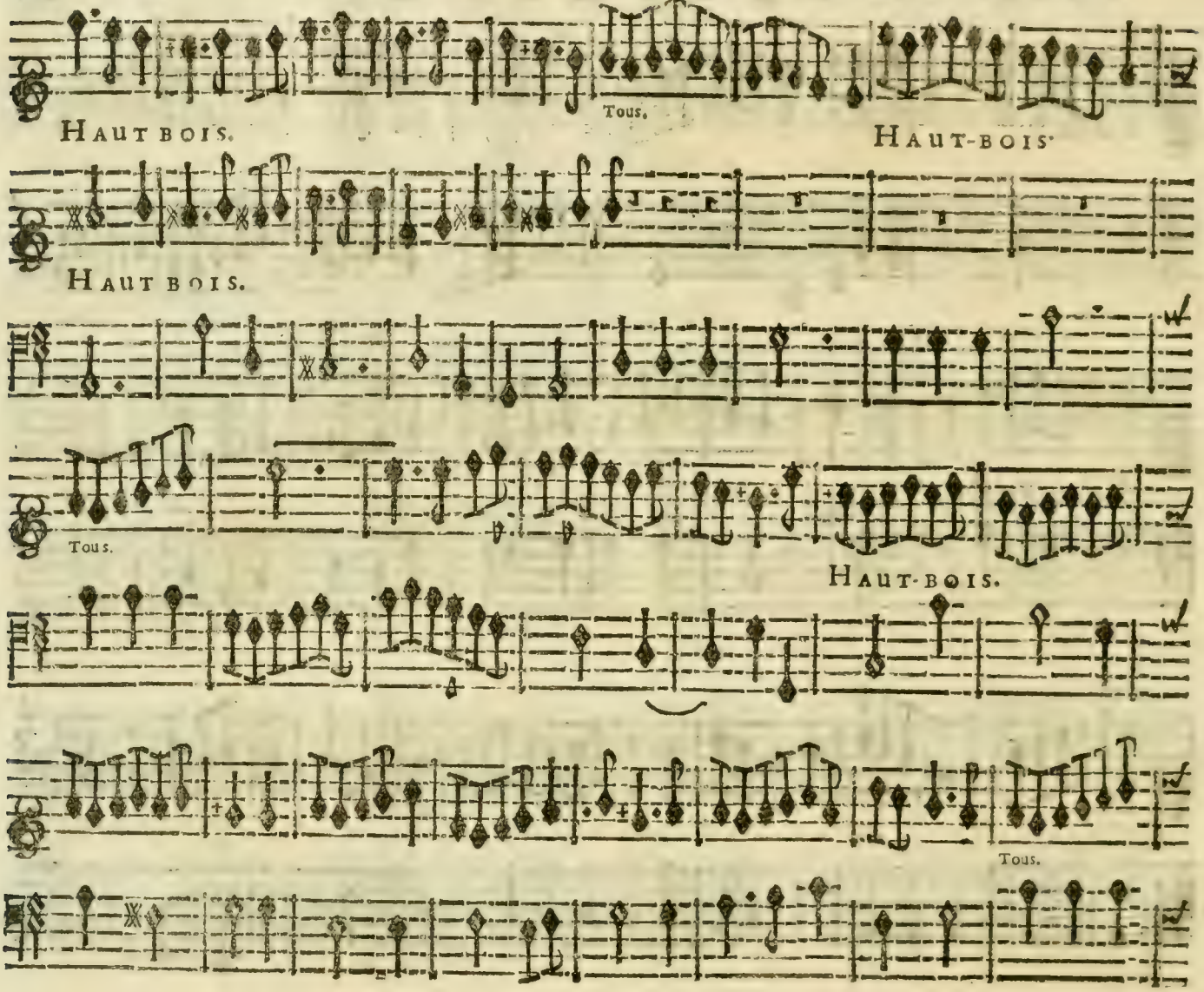

nous. Que tout ce qui nous ſuit s'accorde comme nous.

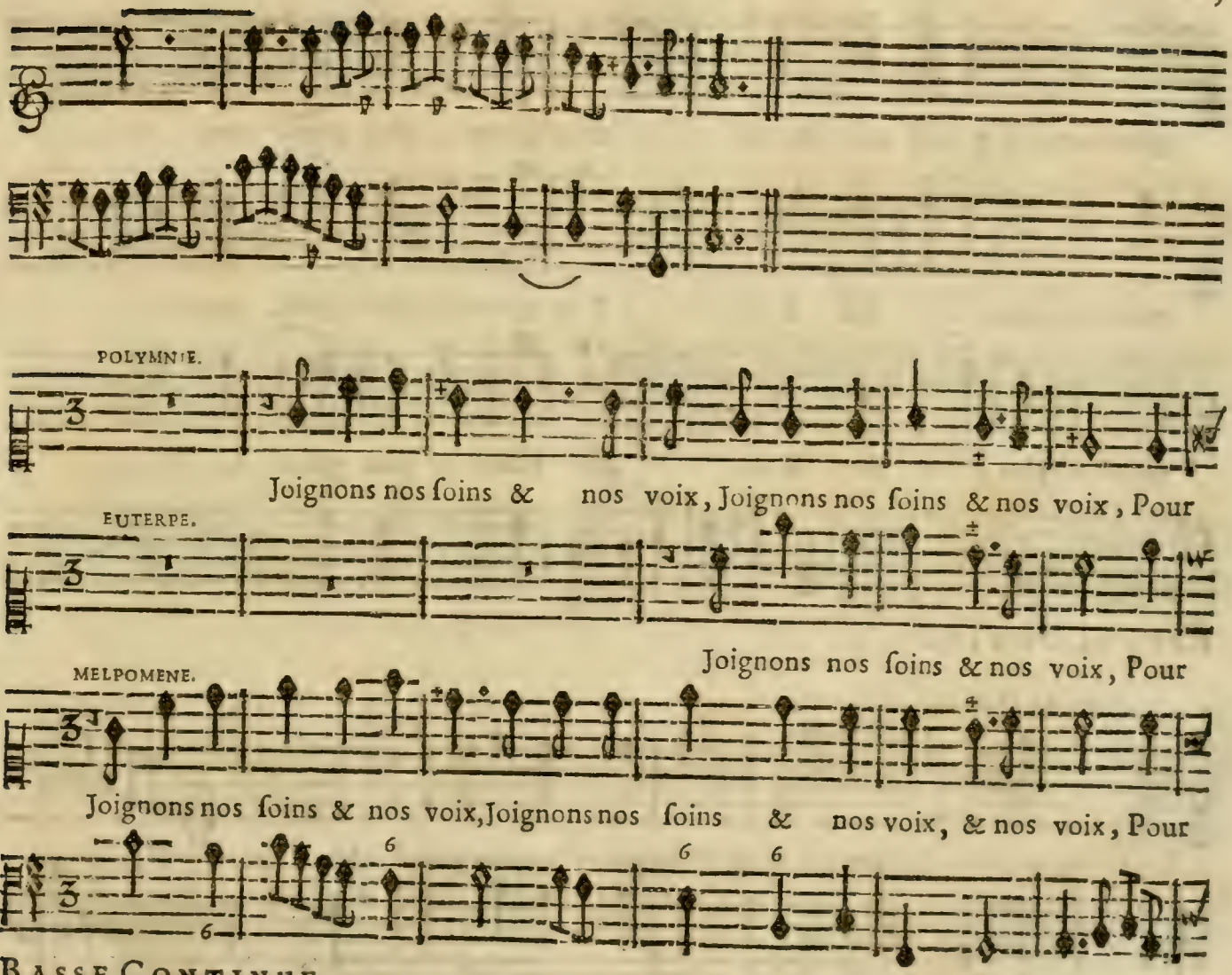
BASSE-CONTINUE.

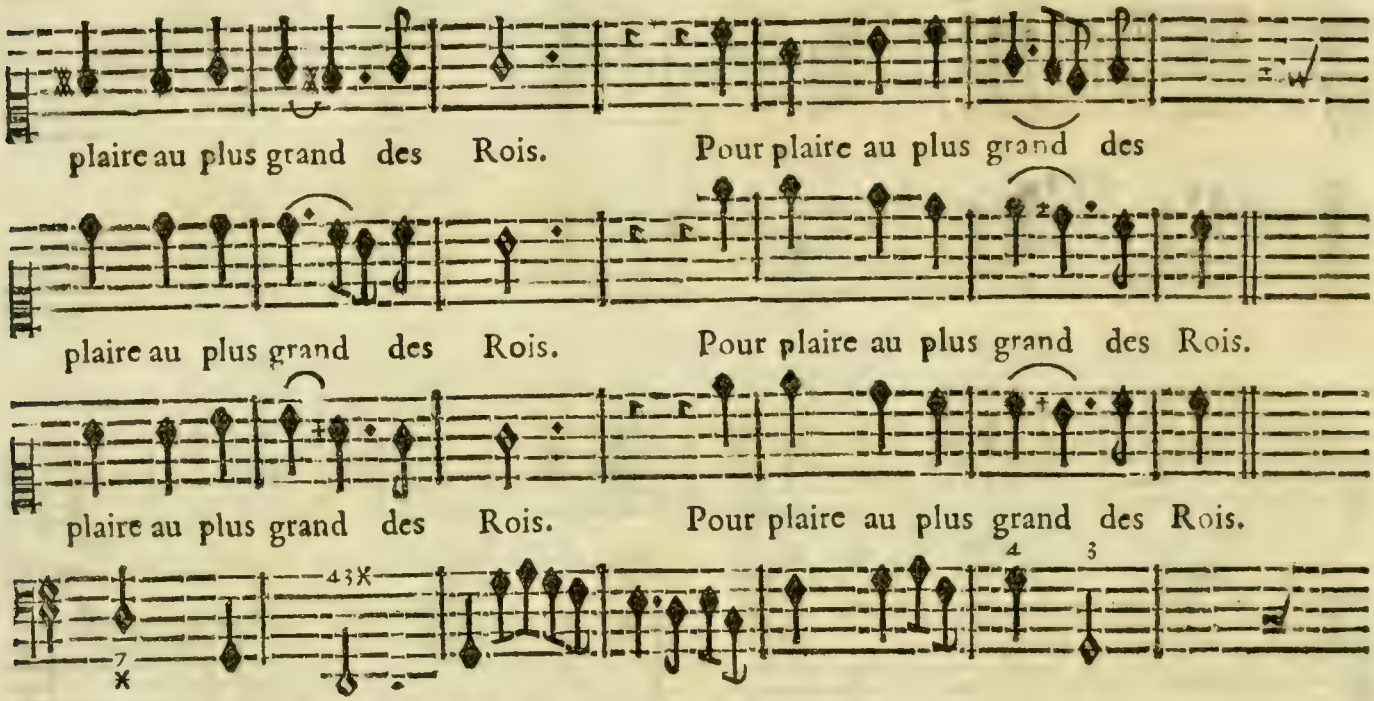

LES ARTS.




HAUT-BOIS.
doux.
Tous.
fort.

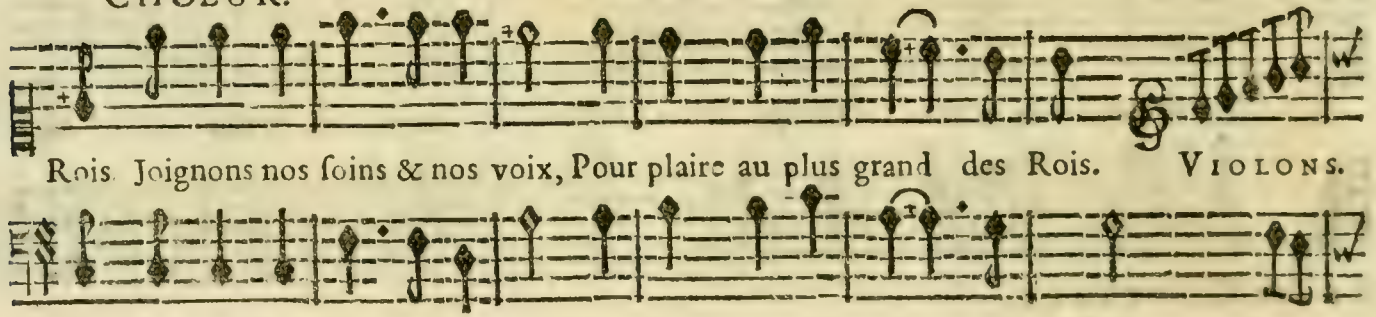

Tous.
HAUT BOIS.
HAUT-BOIS.
HAUT BOIS.
Tous.
HAUT-BOIS.
Tous.

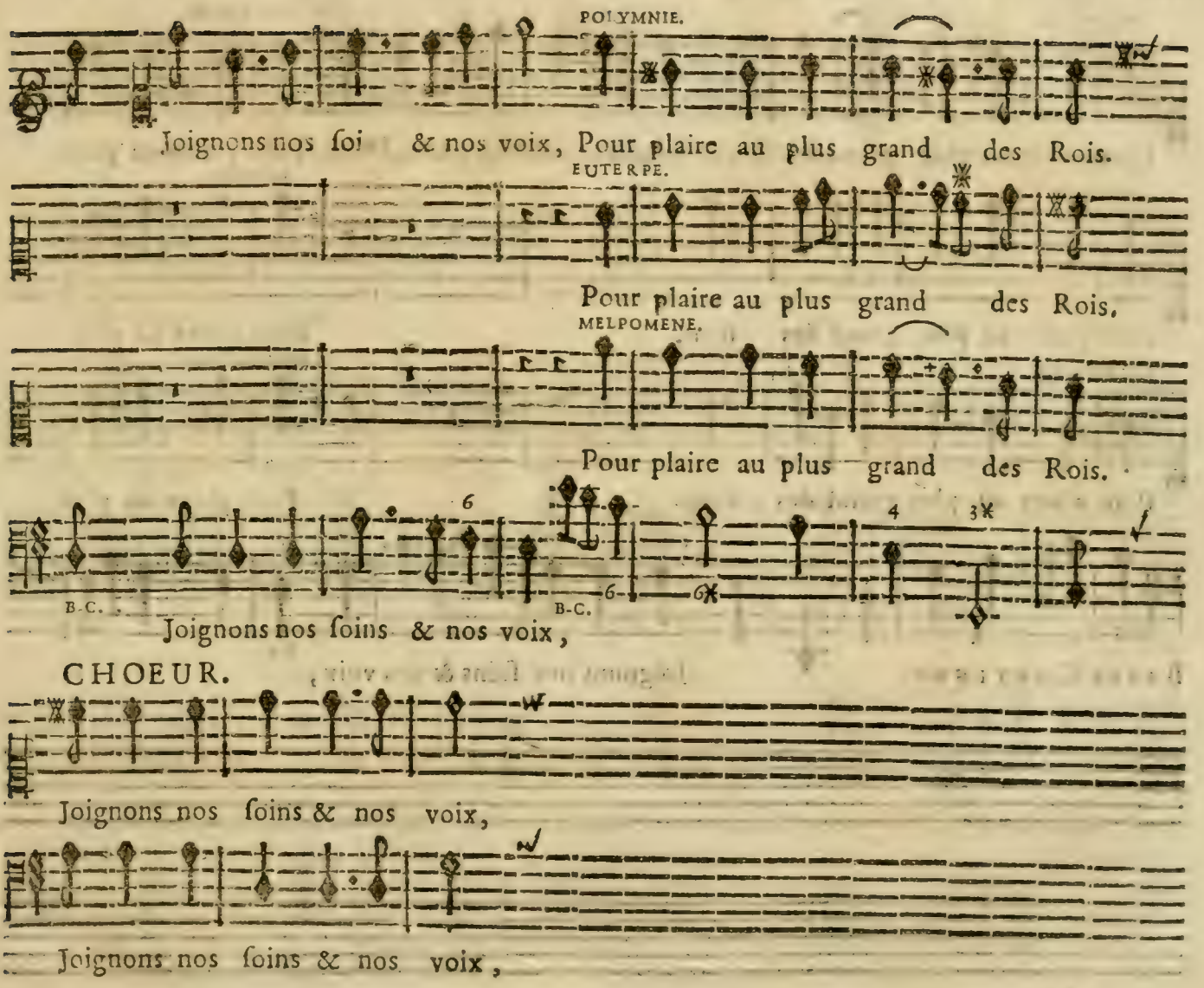

POLYMNIE.
Joignons nos ſoins & nos voix, Joignons nos ſoins & nos voix, Pour
EUTERPE.
Joignons nos ſoins & nos voix, Pour
MELPOMENE.
Joignons nos ſoins & nos voix, Joignons nos ſoins & nos voix, & nos voix, Pour
BASSE-CONTINUE.

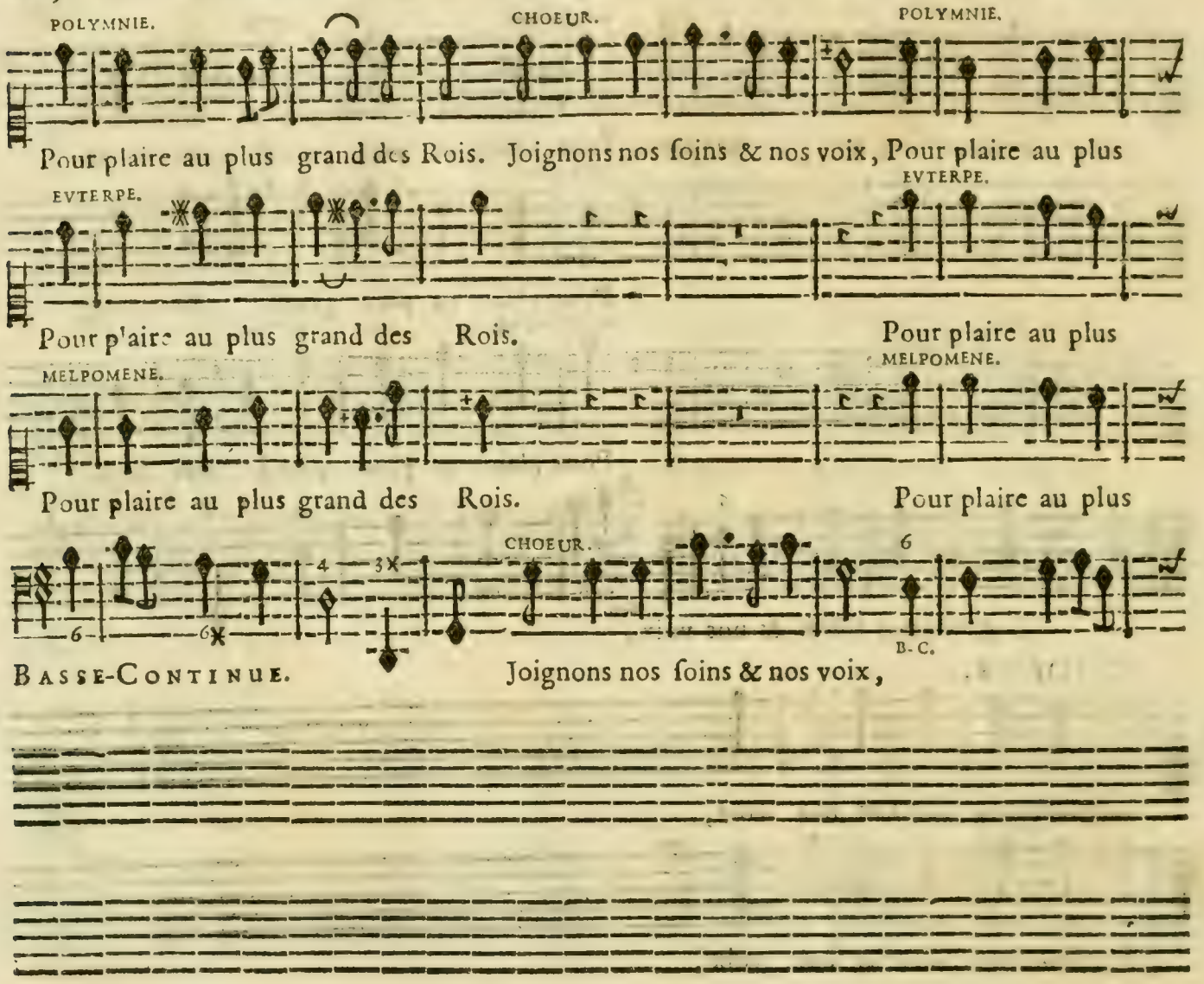


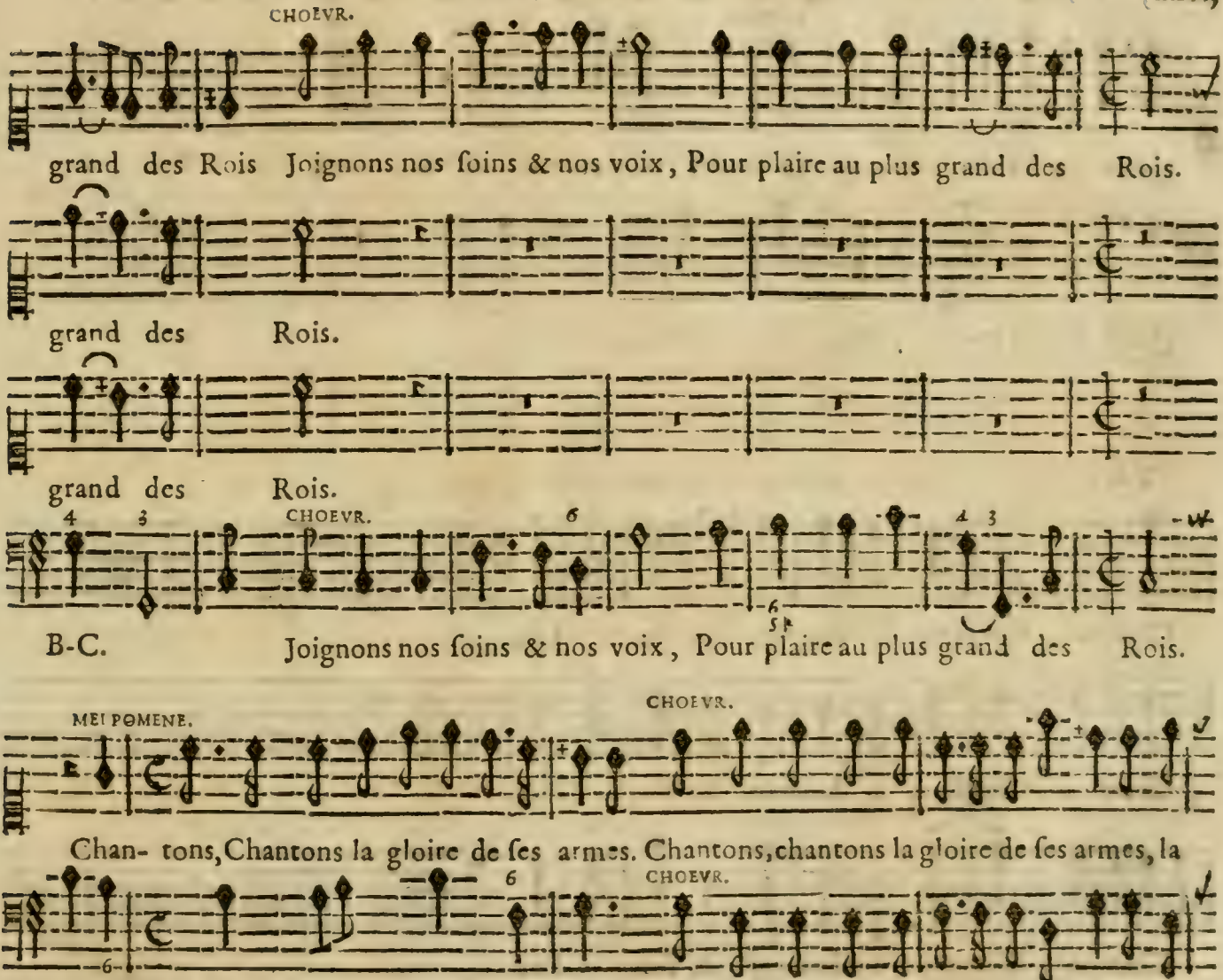
BASSE-CONTINUE.

CHOEUR.

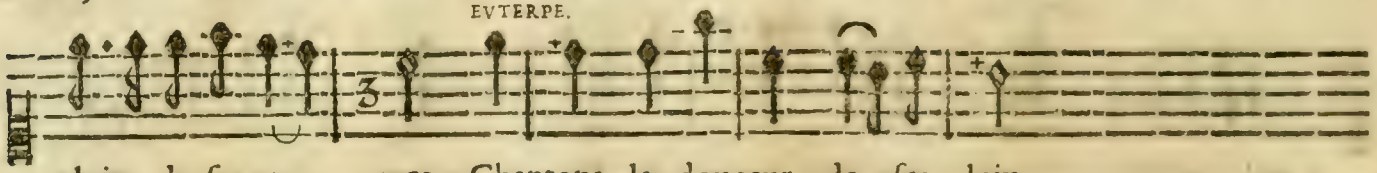



POLYMNIE.
Joignons nos ſoi & nos voix, Pour plaire au plus grand des Rois.
EUTERPE.
Pour plaire au plus grand des Rois,
MELPOMENE.
Pour plaire au plus grand des Rois.
B.C.
B.C.
Joignons nos ſoins & nos voix,
CHOEUR.
Joignons nos ſoins & nos voix,
Joignons nos ſoins & nos voix,

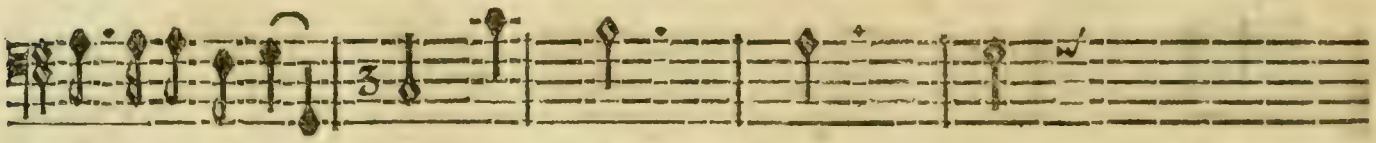

POLYMNIE.
CHOEUR.
POLYMNIE.
Pour plaire au plus grand des Rois. Joignons nos ſoins & nos voix, Pour plaire au plus
EVTERPE.
EVTERPE.
Pour plaire au plus grand des Rois.
Pour plaire au plus
MELPOMENE.
MELPOMENE.
Pour plaire au plus grand des Rois.
Pour plaire au plus
CHOEUR.
B. C.
BASSE-CONTINUE.
Joignons nos ſoins & nos voix,


CHOEVR.
grand des Rois Joignons nos ſoins & nos voix, Pour plaire au plus grand des Rois.
grand des Rois.
grand des Rois.
CHOEVR.
B-C. Joignons nos ſoins & nos voix, Pour plaire au plus grand des Rois.
MELPOMENE.
CHOEVR.
Chan- tons, Chantons la gloire de ſes armes. Chantons, chantons la gloire de ſes armes, la
CHOEVR.
Basse-Continue. Chantons, chantons la gloire de ſes armes, la

EVTERPE.

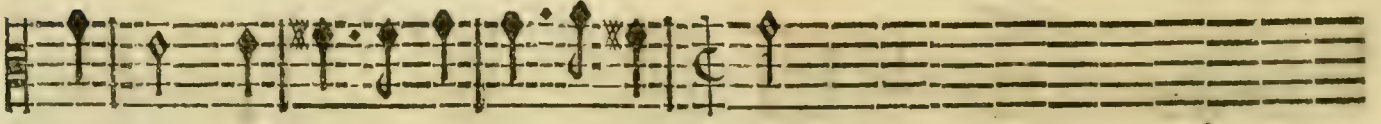


gloire de ſes ar- mes. Chantons la douceur de ſes loix.



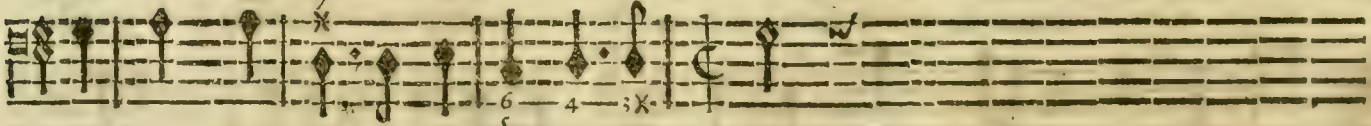
gloire de ſes ar- mes. BASSE CONTINUE.

TRIO.

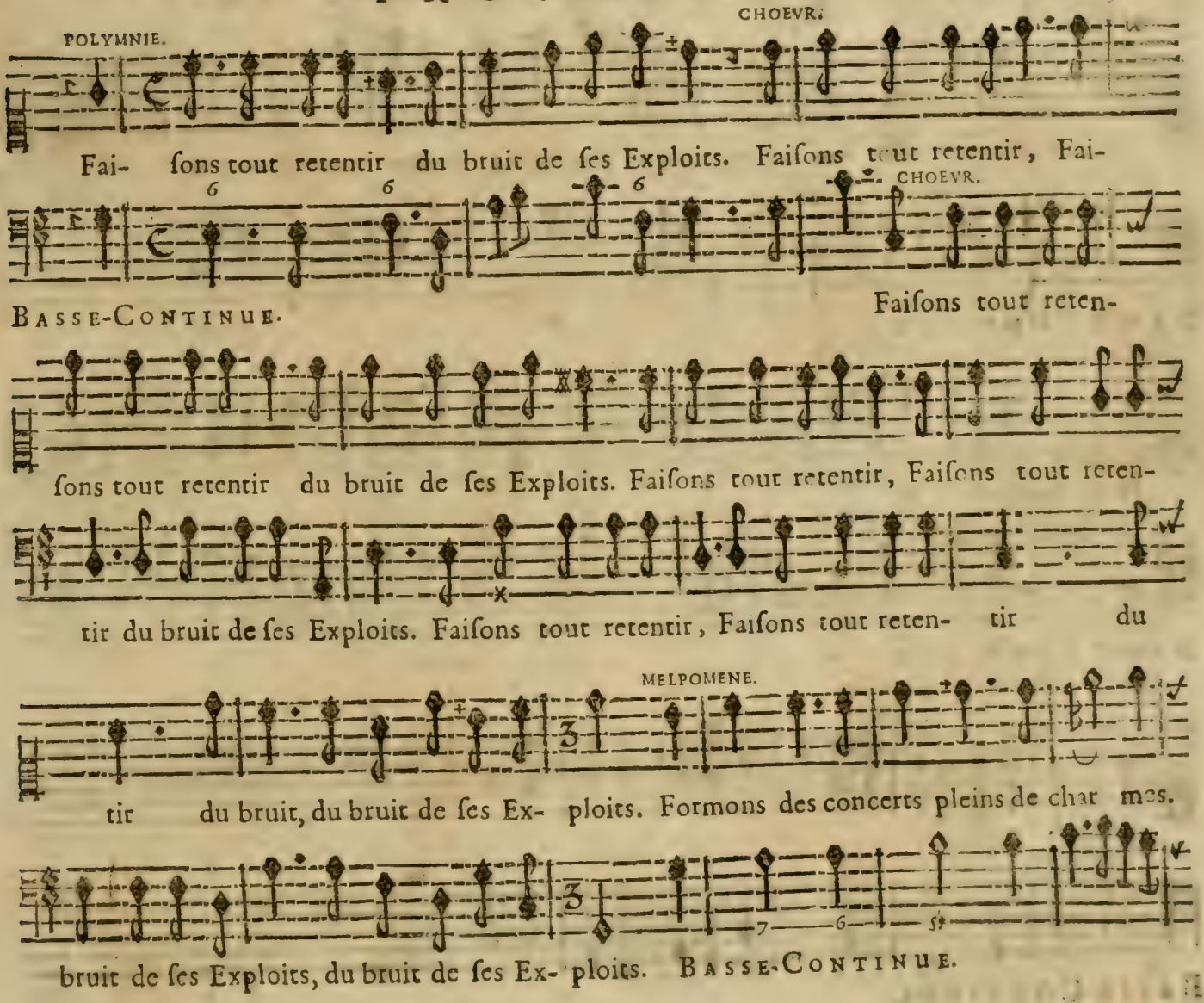


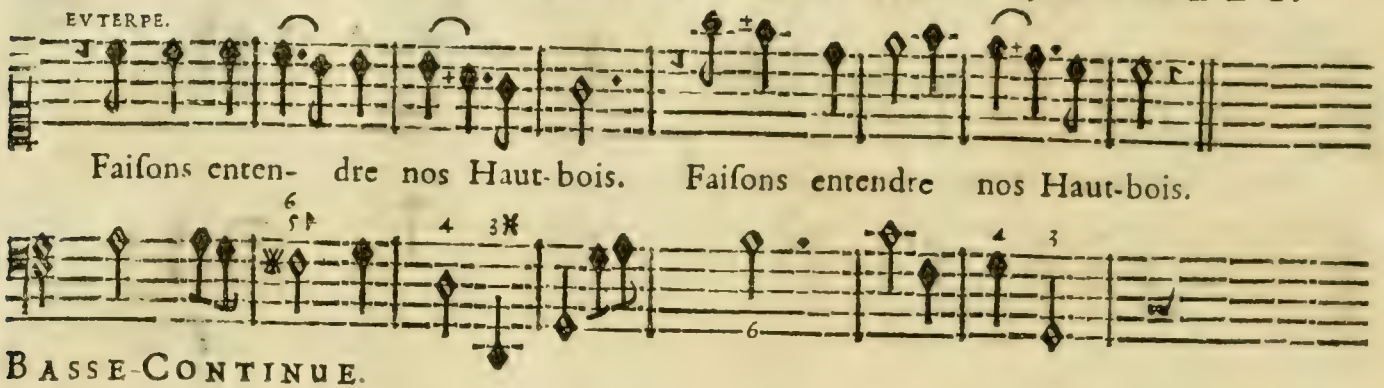
Chantons, Chantons la douceur de ſes loix.

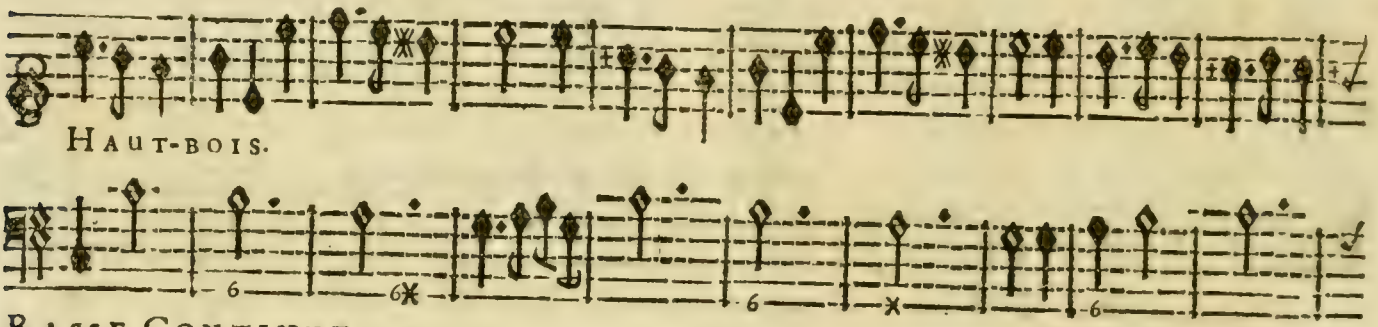
Chantons, Chantons la douceur de ſes loix.

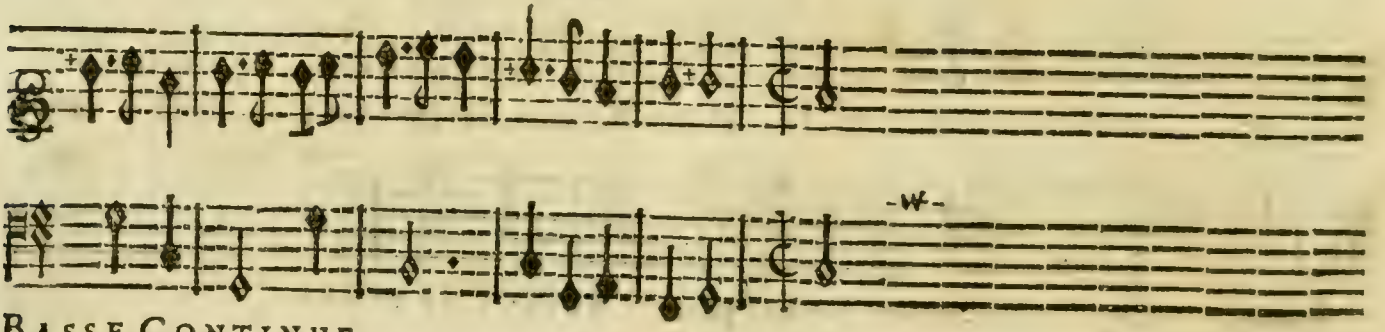


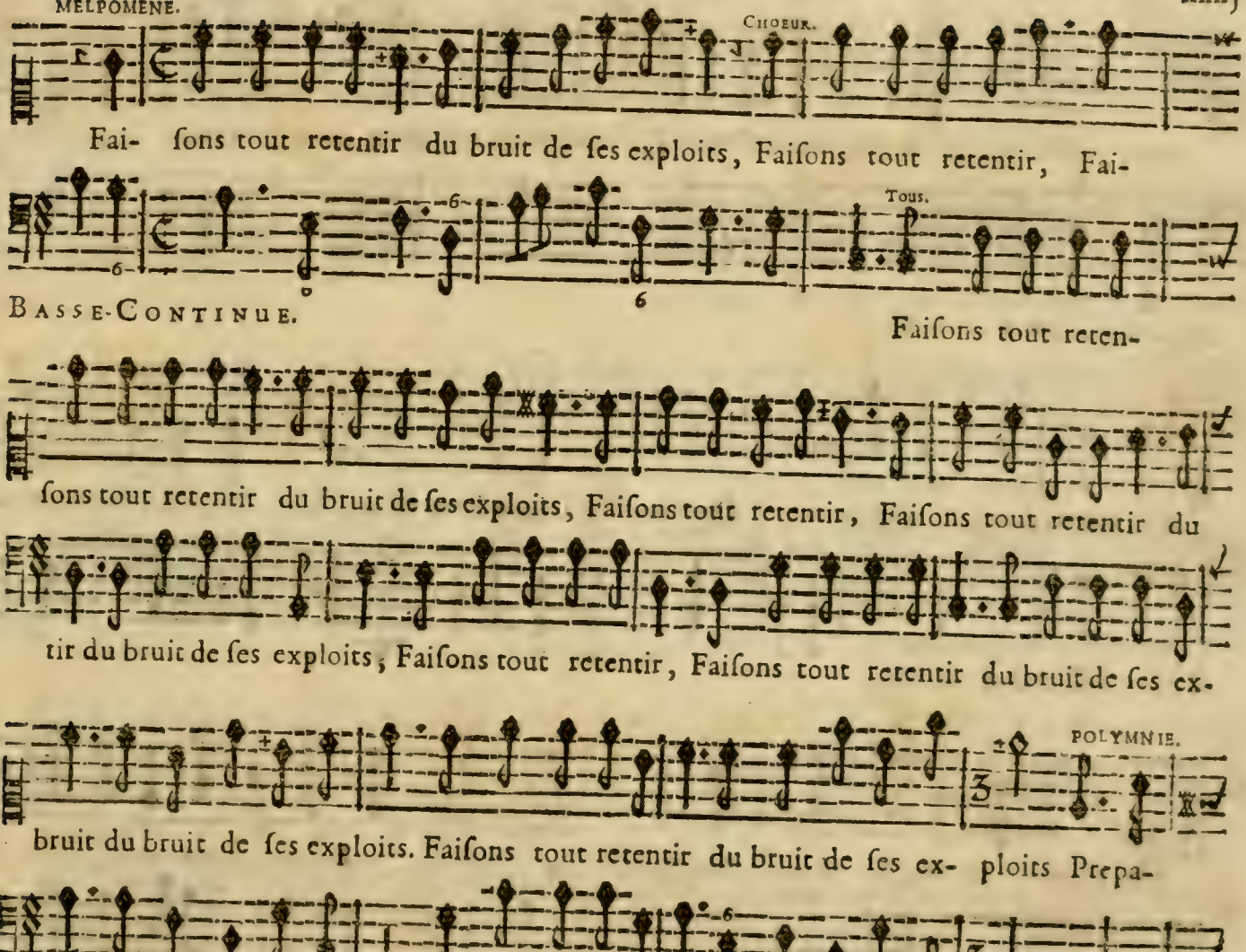
Chantons, Chantons la douceur de ſes loix.

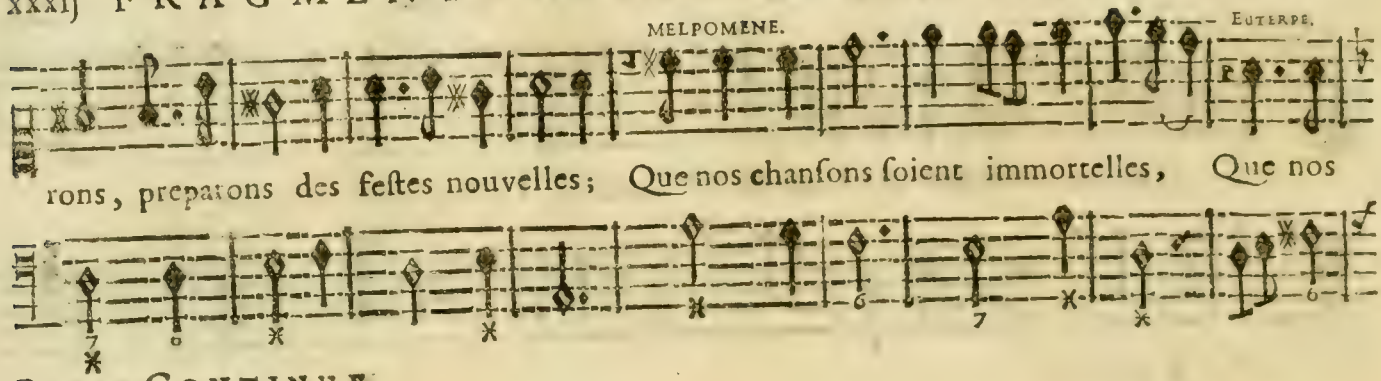

POLYMNIE.
CHOEVR.
Fai- ſons tout retentir du bruit de ſes Exploits. Faiſons tout retentir, Fai-
CHOEVR.
BASSE-CONTINUE.
Faiſons tout reten-
ſons tout retentir du bruit de ſes Exploits. Faiſons tout retentir, Faiſons tout reten-
tir du bruit de ſes Exploits. Faiſons tout retentir, Faiſons tout reten- tir du
MELPOMENE.
tir du bruit, du bruit de ſes Ex- ploits. Formons des concerts pleins de char mes.
bruit de ſes Exploits, du bruit de ſes Ex- ploits. BASSE-CONTINUE.


EVTERPE.
Faiſons enten- dre nos Haut-bois. Faiſons entendre nos Haut-bois.
BASSE-CONTINUE.

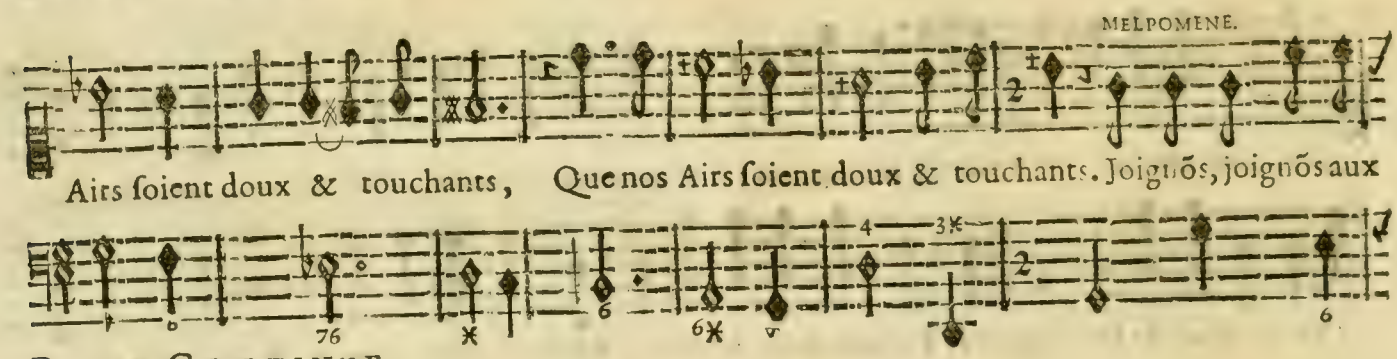

HAUT-BOIS.
BASSE-CONTINUE.


BASSE-CONTINUE.

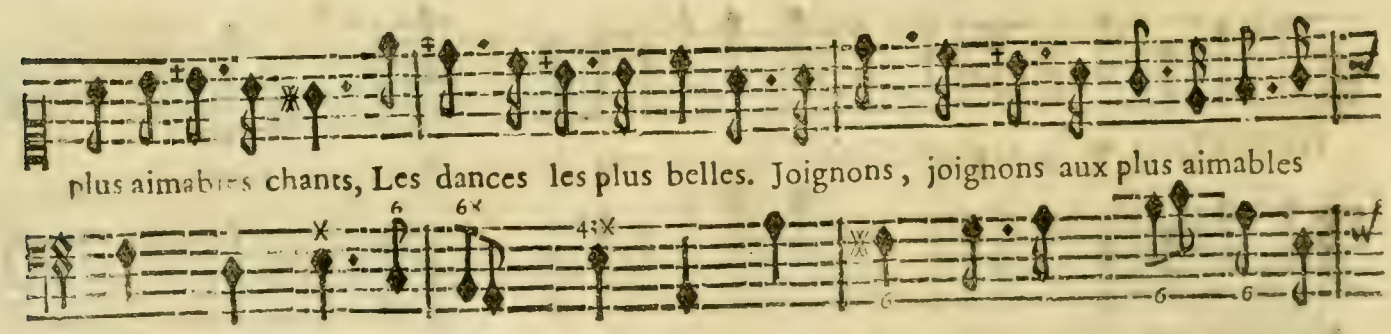

MELPOMENE.
CHOEUR.
Fai- ſons tout retentir du bruit de ſes exploits, Faiſons tout retentir, Fai-
TOUS.
BASSE-CONTINUE.
Faiſons tout reten-
ſons tout retentir du bruit de ſes exploits, Faiſons tout retentir, Faiſons tout retentir du
tir du bruit de ſes exploits, Faiſons tout retentir, Faiſons tout retentir du bruit de ſes ex-
POLYMNIE.
bruit du bruit de ſes exploits. Faiſons tout retentir du bruit de ſes ex- ploits Prepa-
ploits, du bruit de ſes exploits. Faiſons tout retentir du bruit de ſes exploits. B C.



BASSE-CONTINUE.

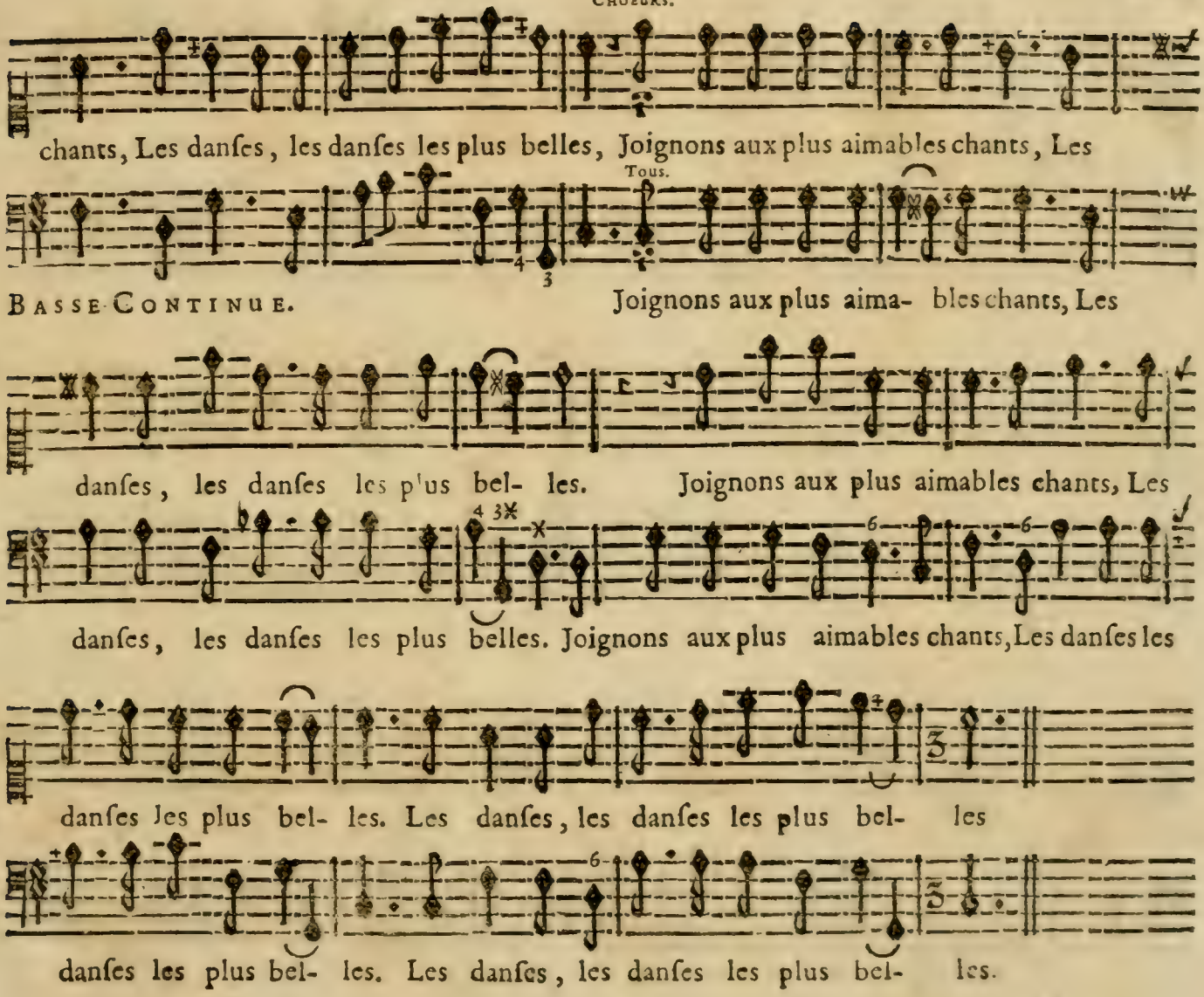


BASSE-CONTINUE.

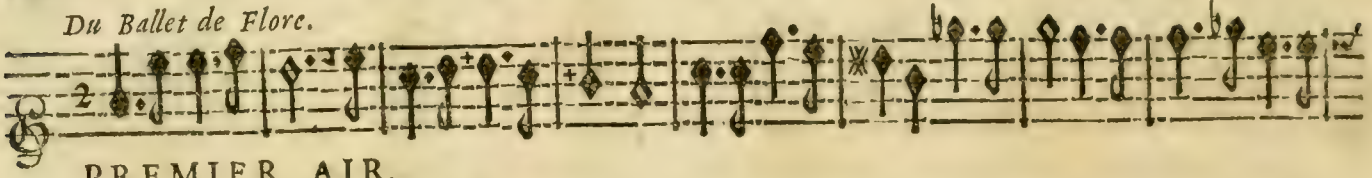


BASSE-CONTINUE.

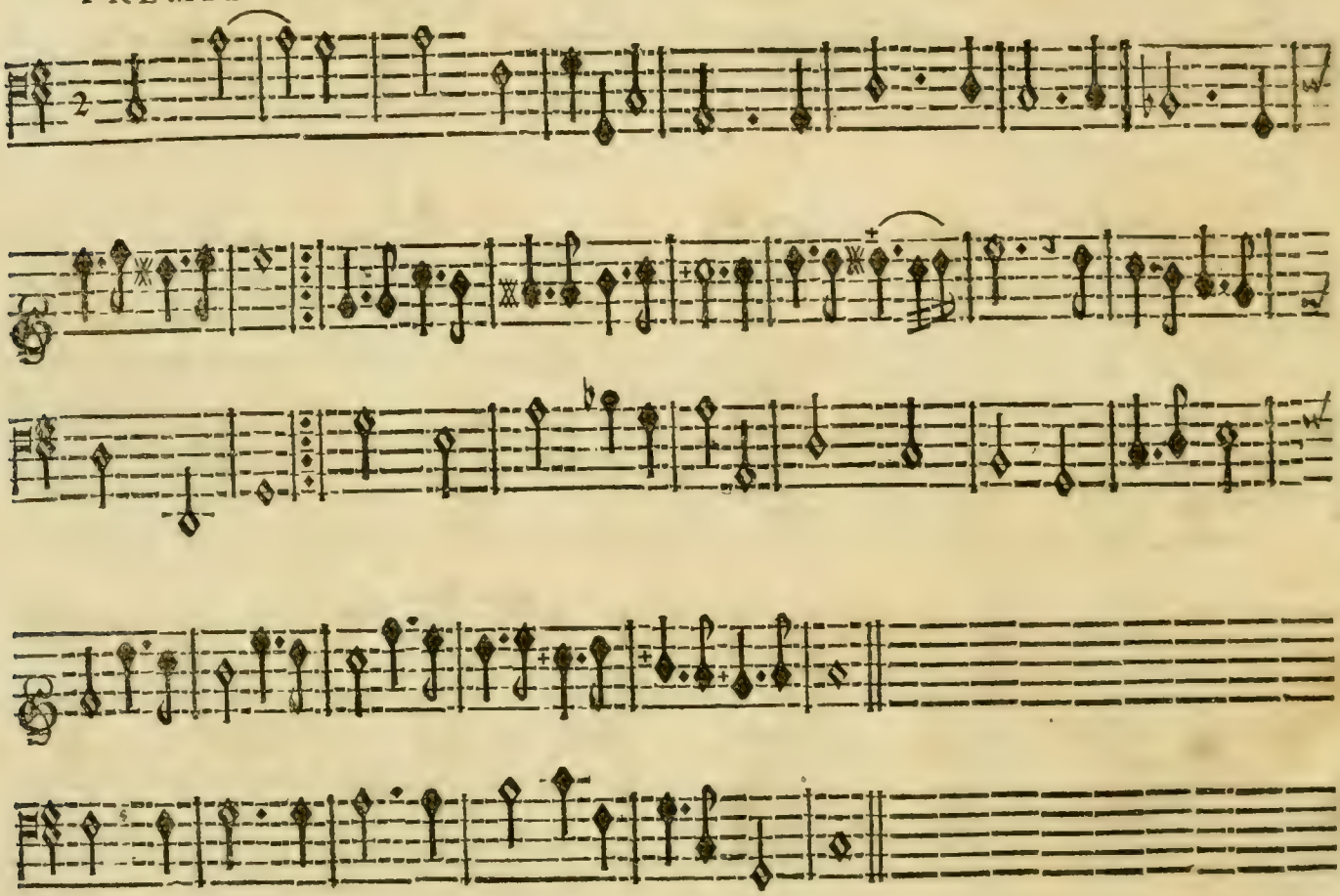
CHOEURS.


chants, Les danſes, les danſes les plus belles, Joignons aux plus aimables chants, Les
TOUS.
BASSE CONTINUE.
Joignons aux plus aima- bles chants, Les
danſes, les danſes les plus bel- les.
Joignons aux plus aimables chants, Les
danſes, les danſes les plus belles. Joignons aux plus aimables chants, Les danſes les
danſes les plus bel- les. Les danſes, les danſes les plus bel- les
danſes les plus bel- les. Les danſes, les danſes les plus bel- les.

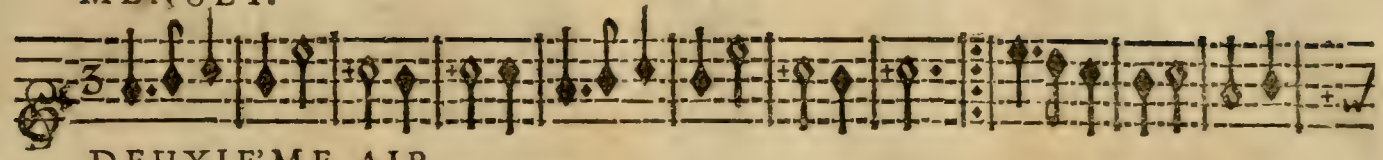
Du Ballet de Flore.



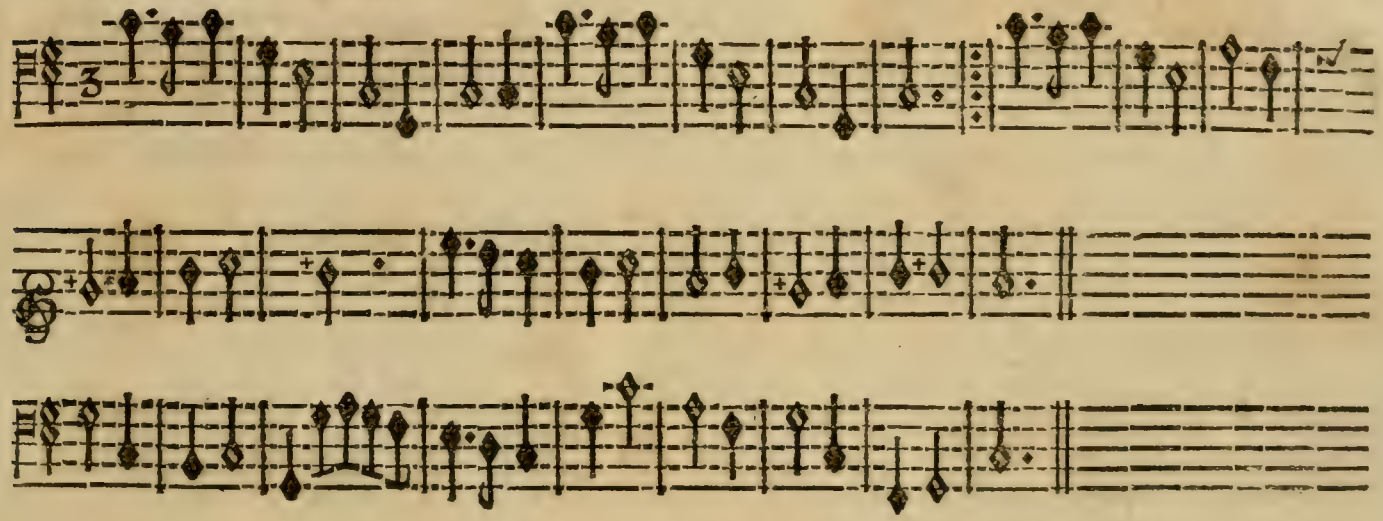
PREMIER AIR.



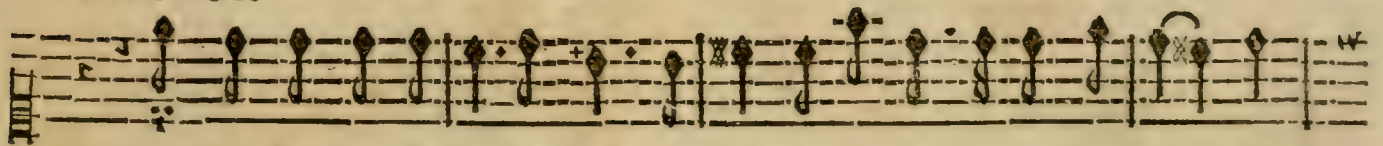
MENUET.



DEUXIE'ME AIR.

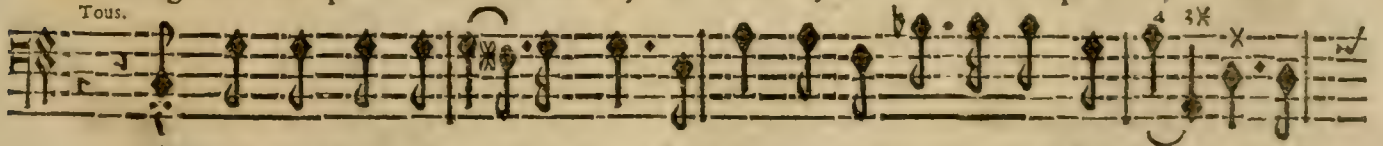


CHOEUR.

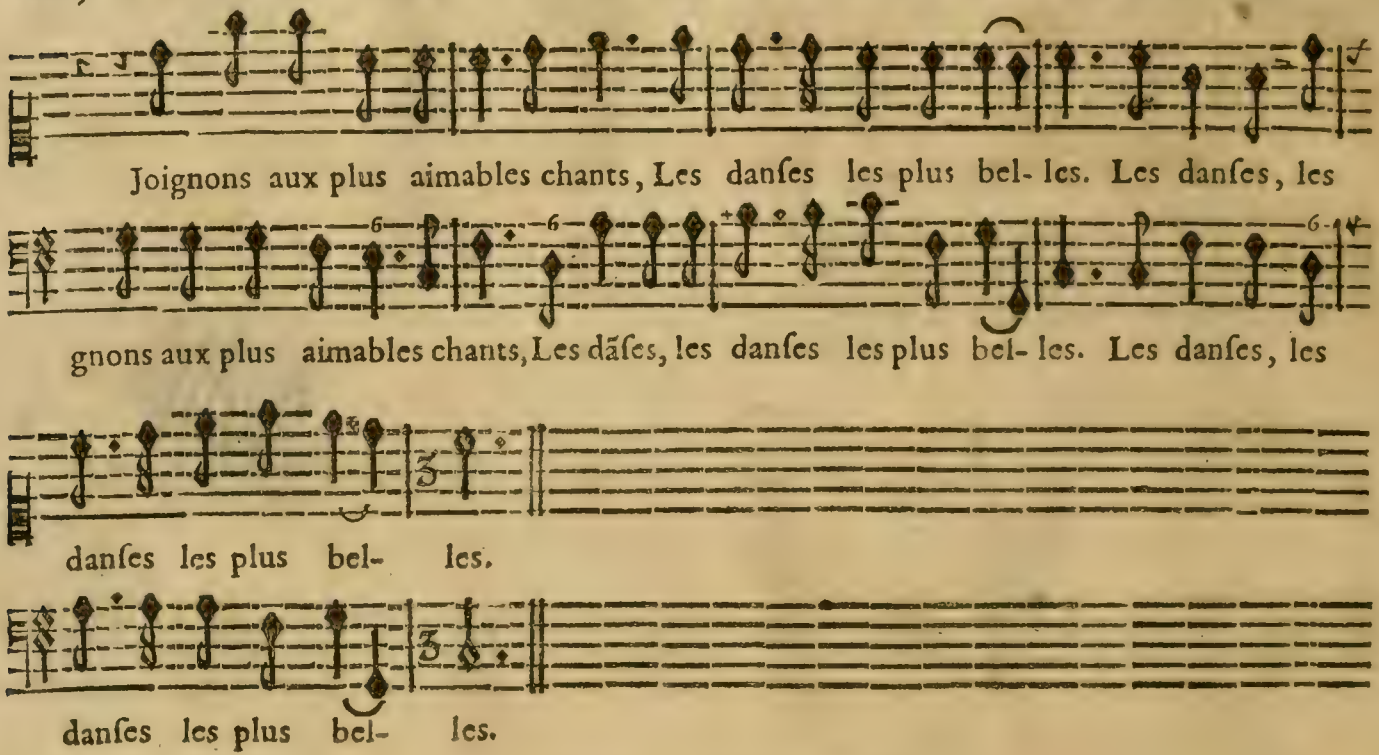


Joignons aux plus aimables chants, Les danſes, les danſes les plus bel- les.

Tous.



Joignons aux plus aima- bles chants, Les danſes, les danſes les plus bel- les. Joi-



On reprend l'Ouverture page j.

FIN DU PROLOGUE.

FRAGMENTS DE Mr. DE LULLY,

BALLET.

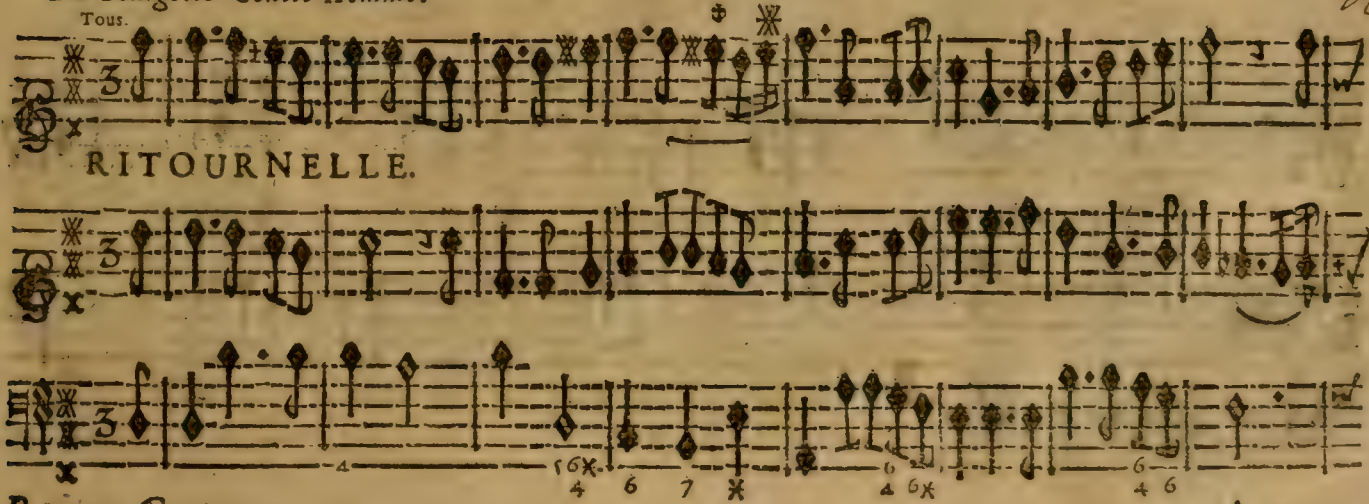
PREMIERE ENTRE'E.

SCENE PREMIERE.

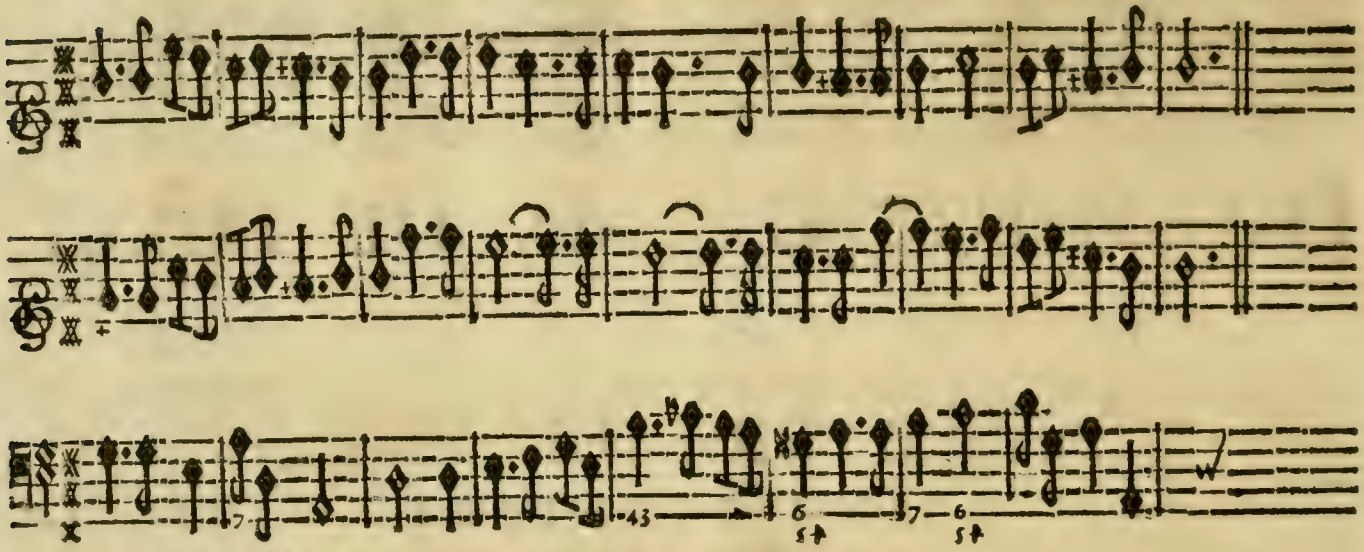
CEPHISE seule.

Du Bourgeois Gentil-Homme.

Tous.



BASSE-CONTINUE.



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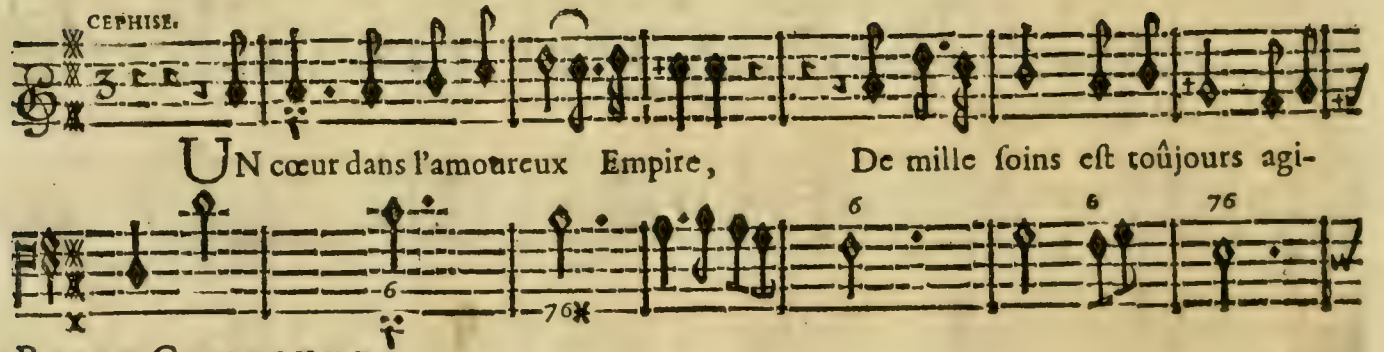

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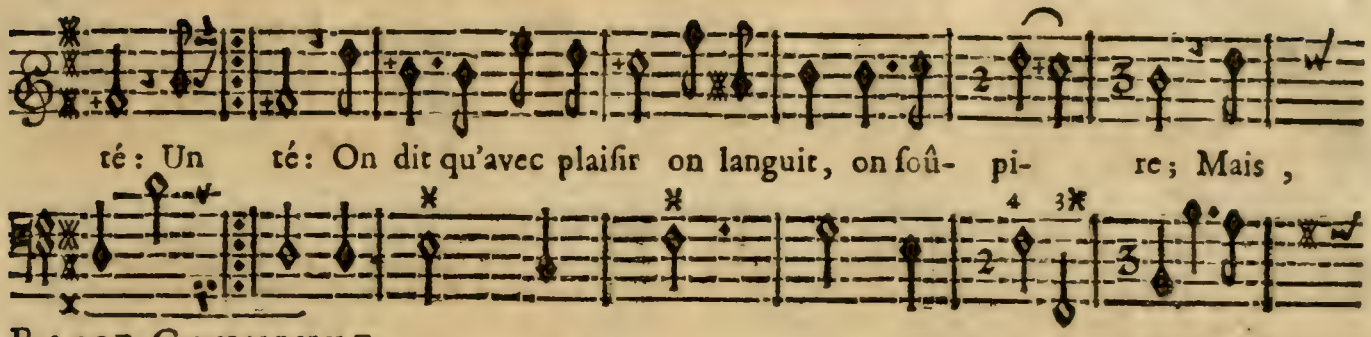

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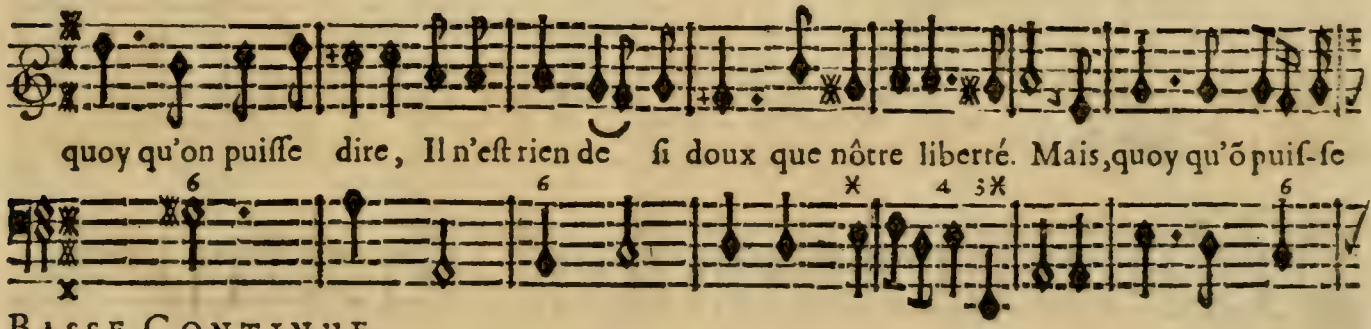

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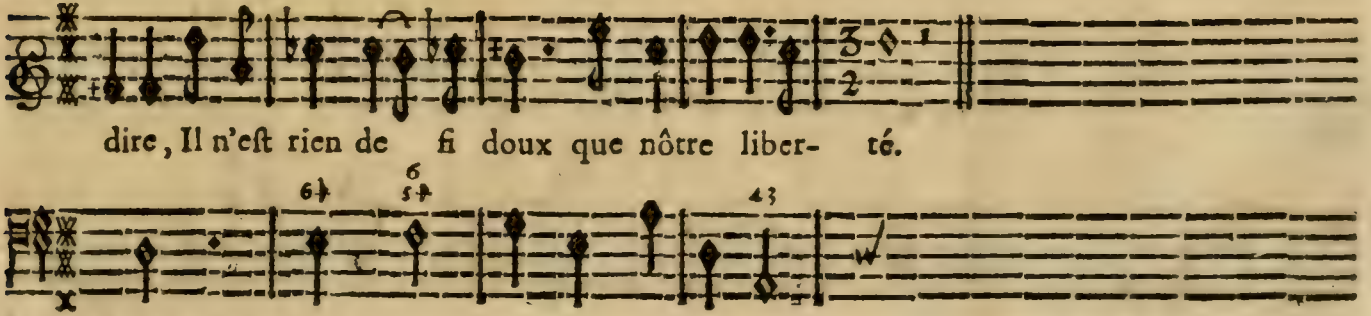
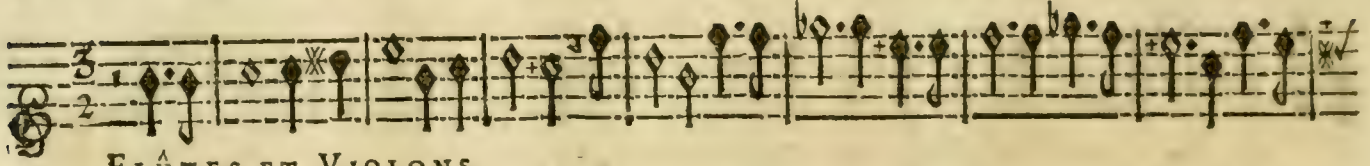
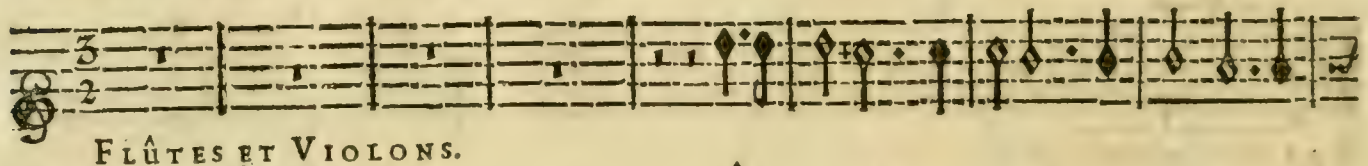


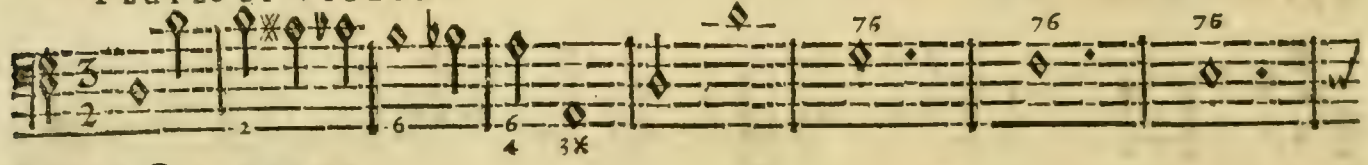
BASSE-CONTINUE.



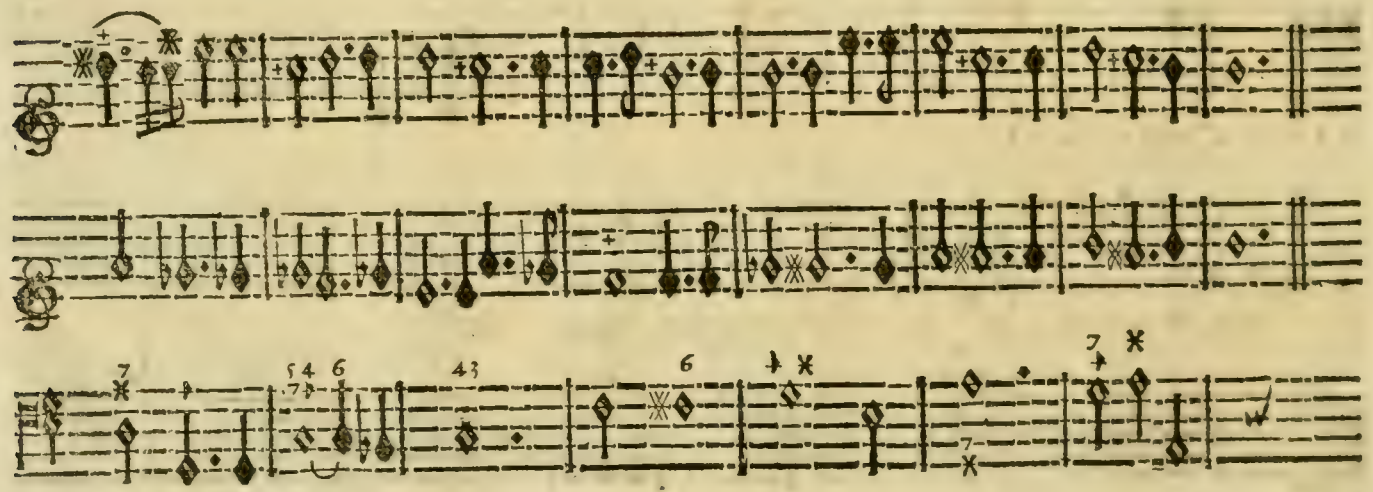
FLÛTES ET VIOLONS.



FLÛTES ET VIOLONS.



BASSE-CONTINUE.

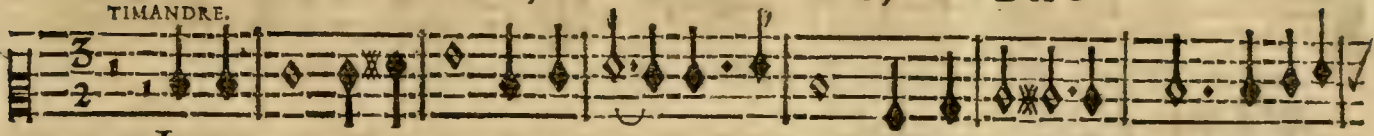


BASSE-CONTINUE.

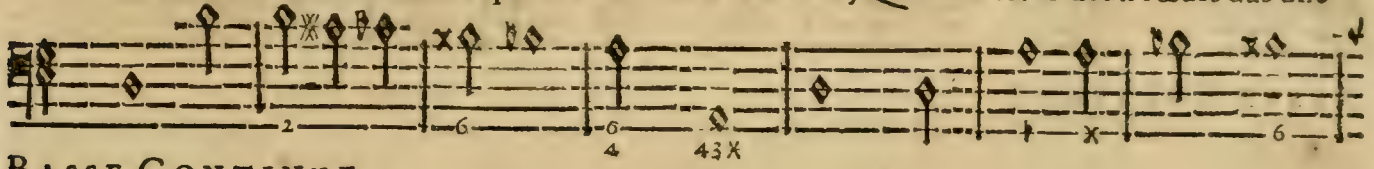
SCENE II.

CEPHISE, TIMANDRE, HILAS.

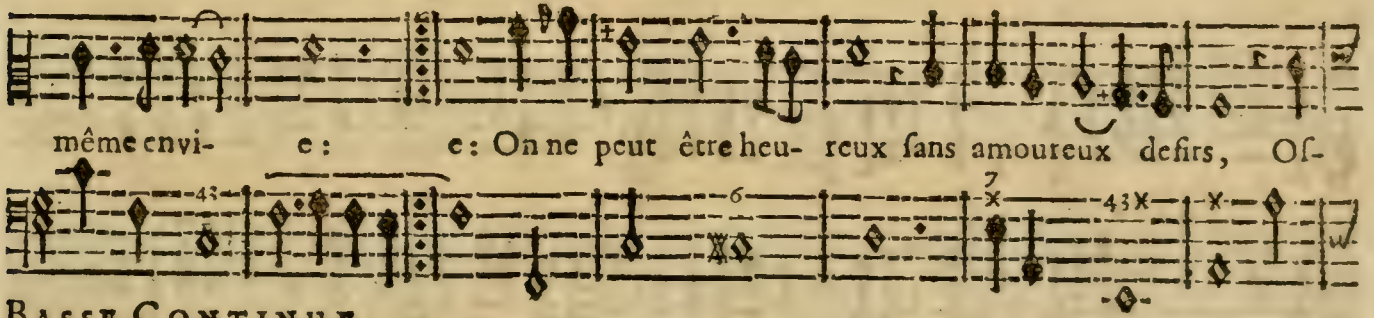
TIMANDRE.



IL n'eſt rien de ſi doux que les ten- dres ardeurs, Qui font vivre deux cœurs dãs une

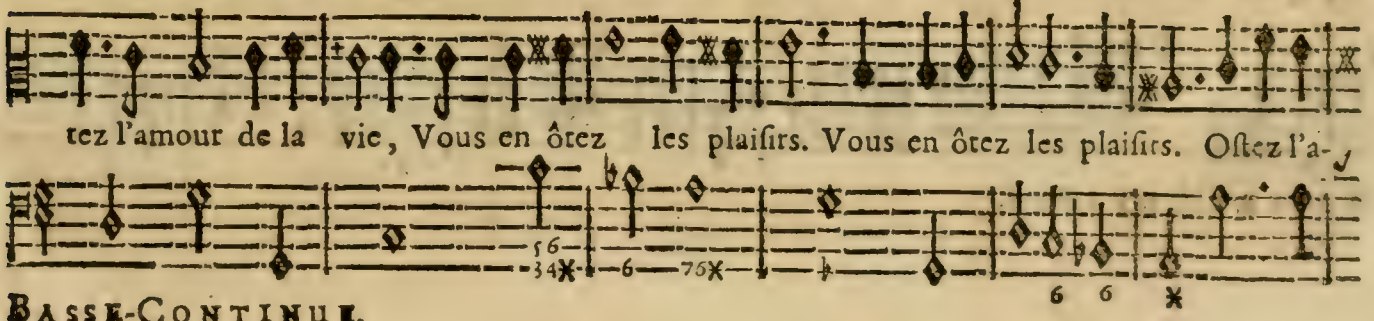


BASSE-CONTINUE.



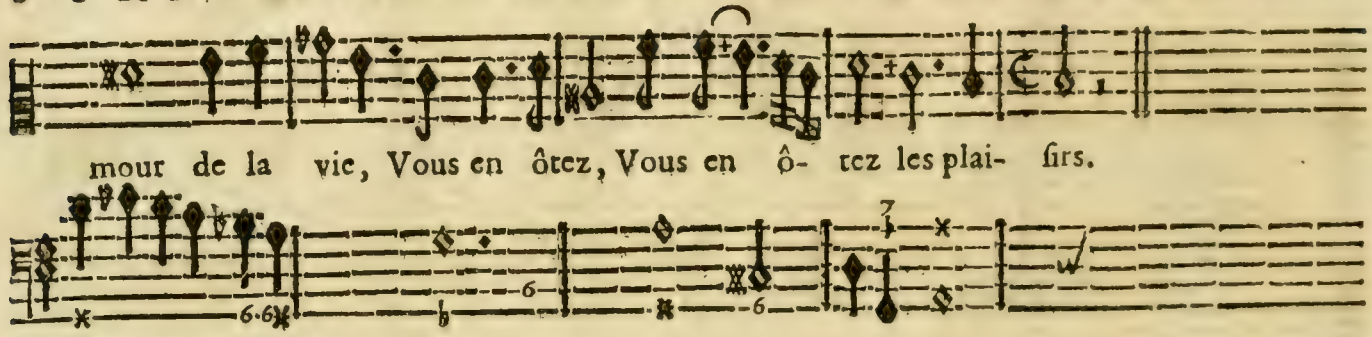
même envi- e: e: On ne peut être heu- reux ſans amoureux deſirs, Oſ-

BASSE-CONTINUE.

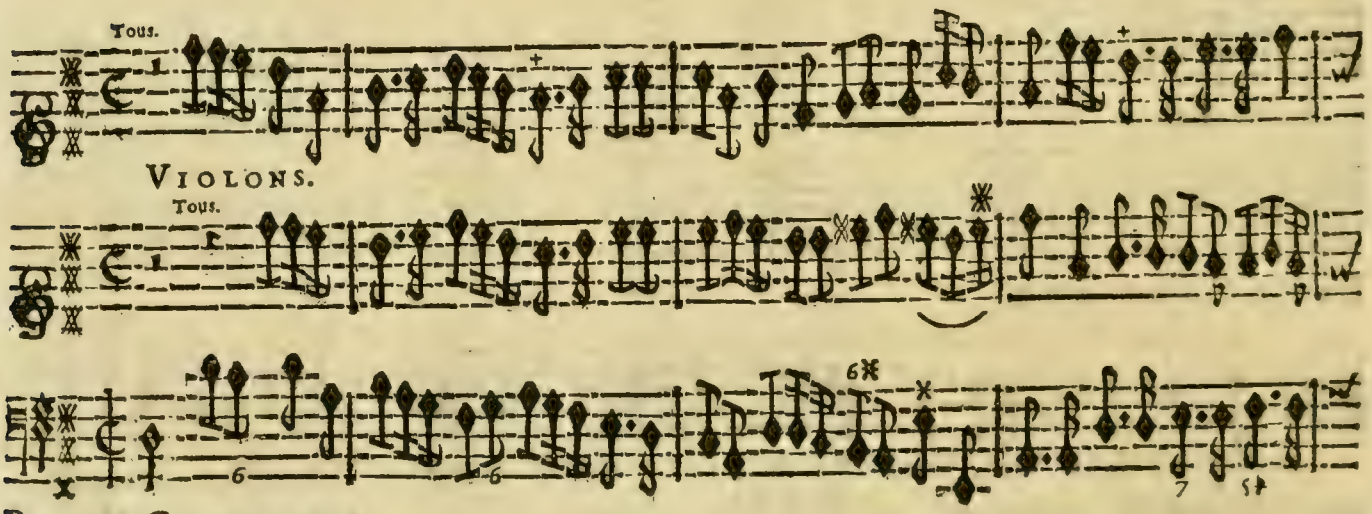


tez l'amour de la vie, Vous en ôtez les plaiſirs. Vous en ôtez les plaiſirs. Oſtez l'a-

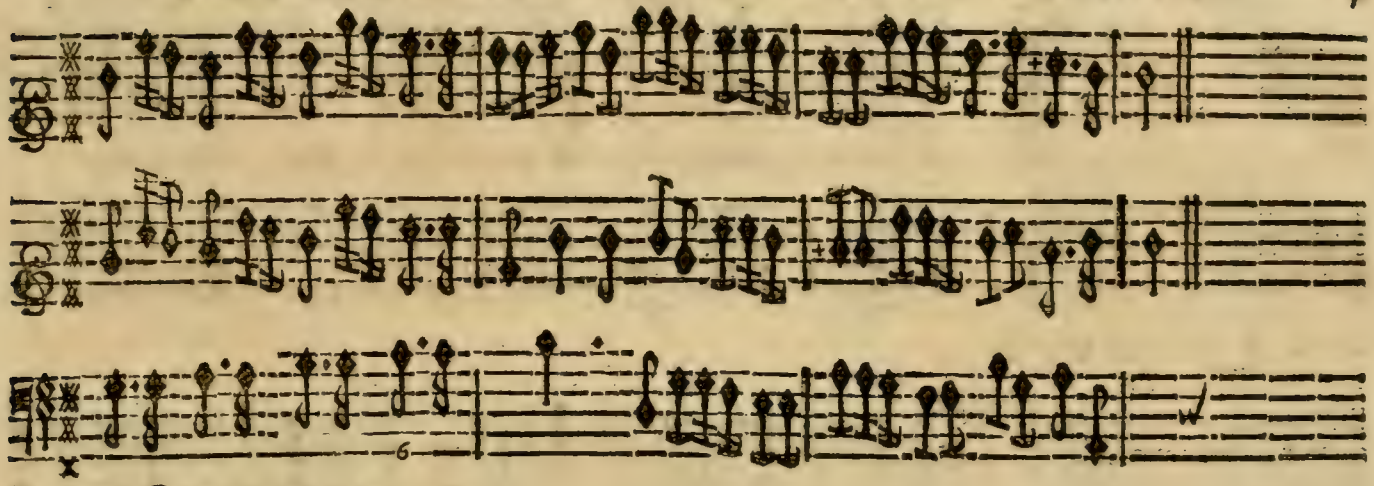
BASSE-CONTINUE.



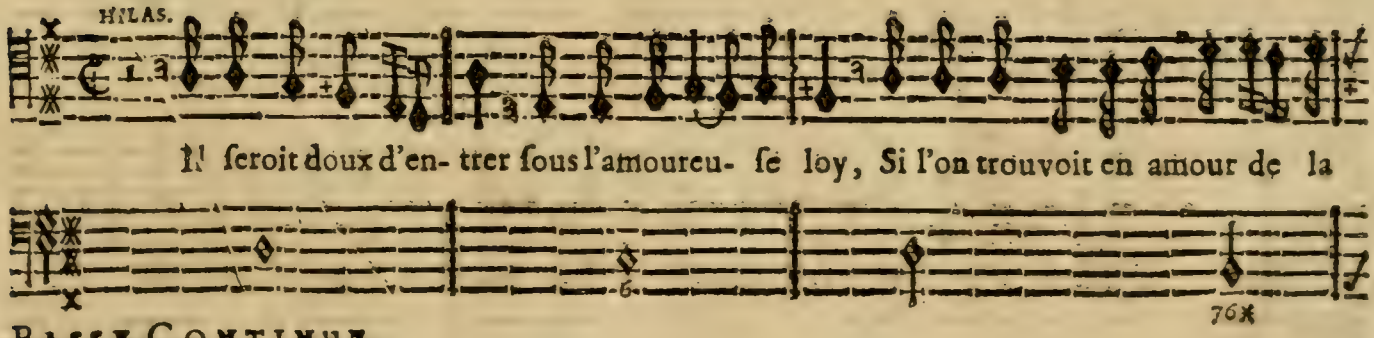
BASSE-CONTINUE.



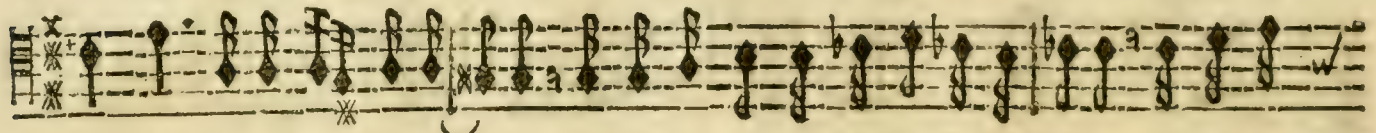
BASSE-CONTINUE.



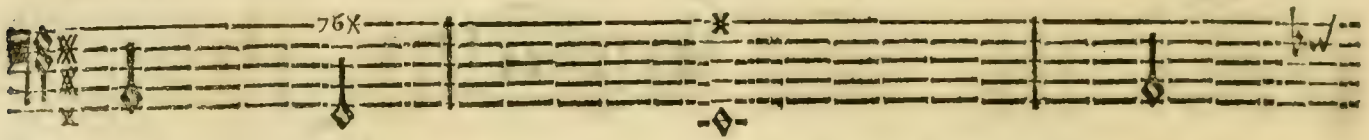
BASSE-CONTINUE.



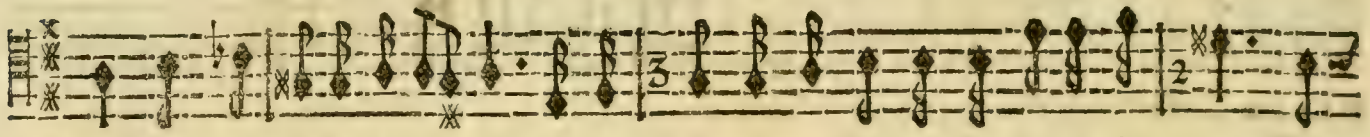
BASSE-CONTINUE.



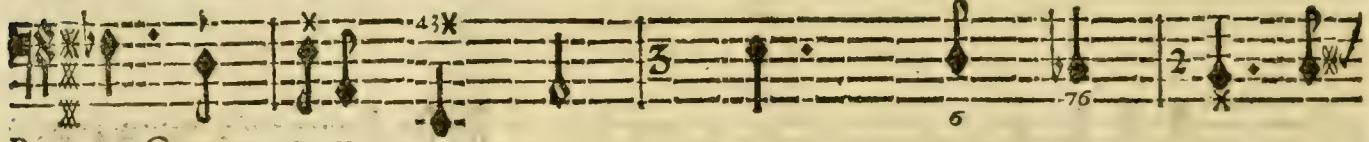
foy; Mais, ô rigueur cruel le! On ne voit point de Maîſtreſſe fidelle, On ne voit



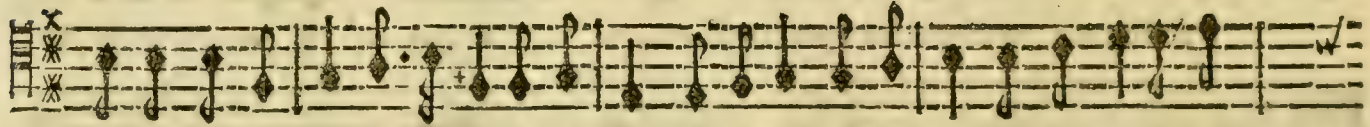
BASSE-CONTINUE.



point de Maîſtreſſe fidel- le, Et ce ſexe inconſtant, trop indigne du jour, Doit

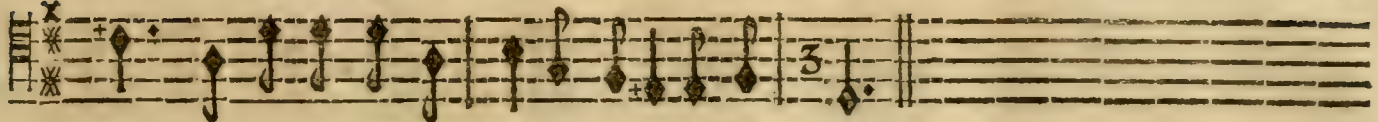


BASSE-CONTINUE.

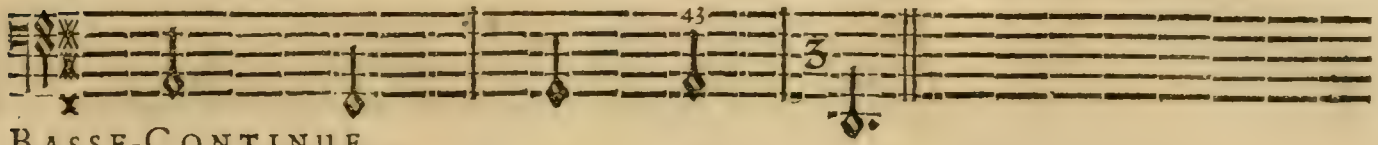


faire pour jamais renoncer à l'Amour. Et ce ſexe inconſtant, trop indigne du

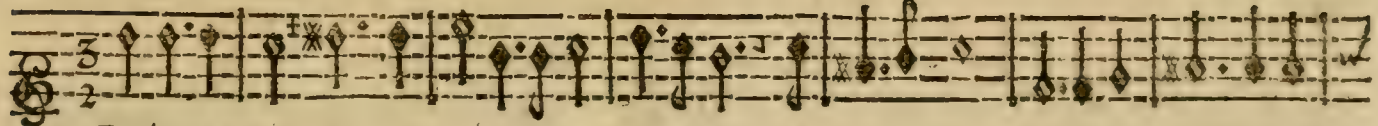
BASSE-CONTINUE.



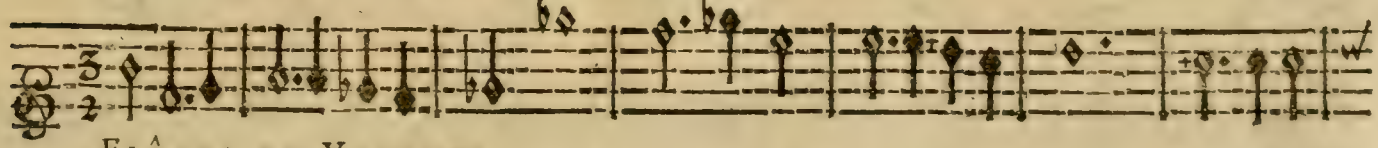
jour, Doit faire pour jamais renoncer à l'A- mour.



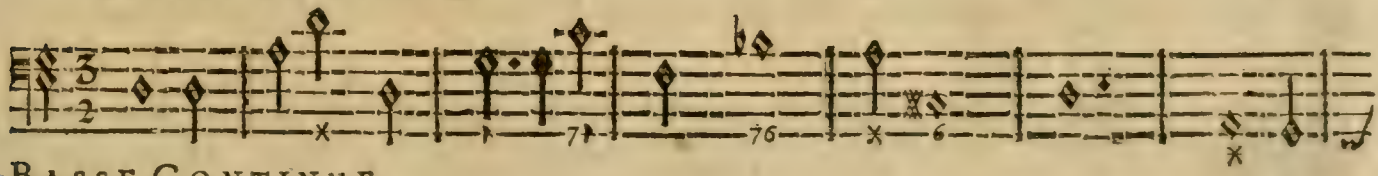
BASSE-CONTINUE.



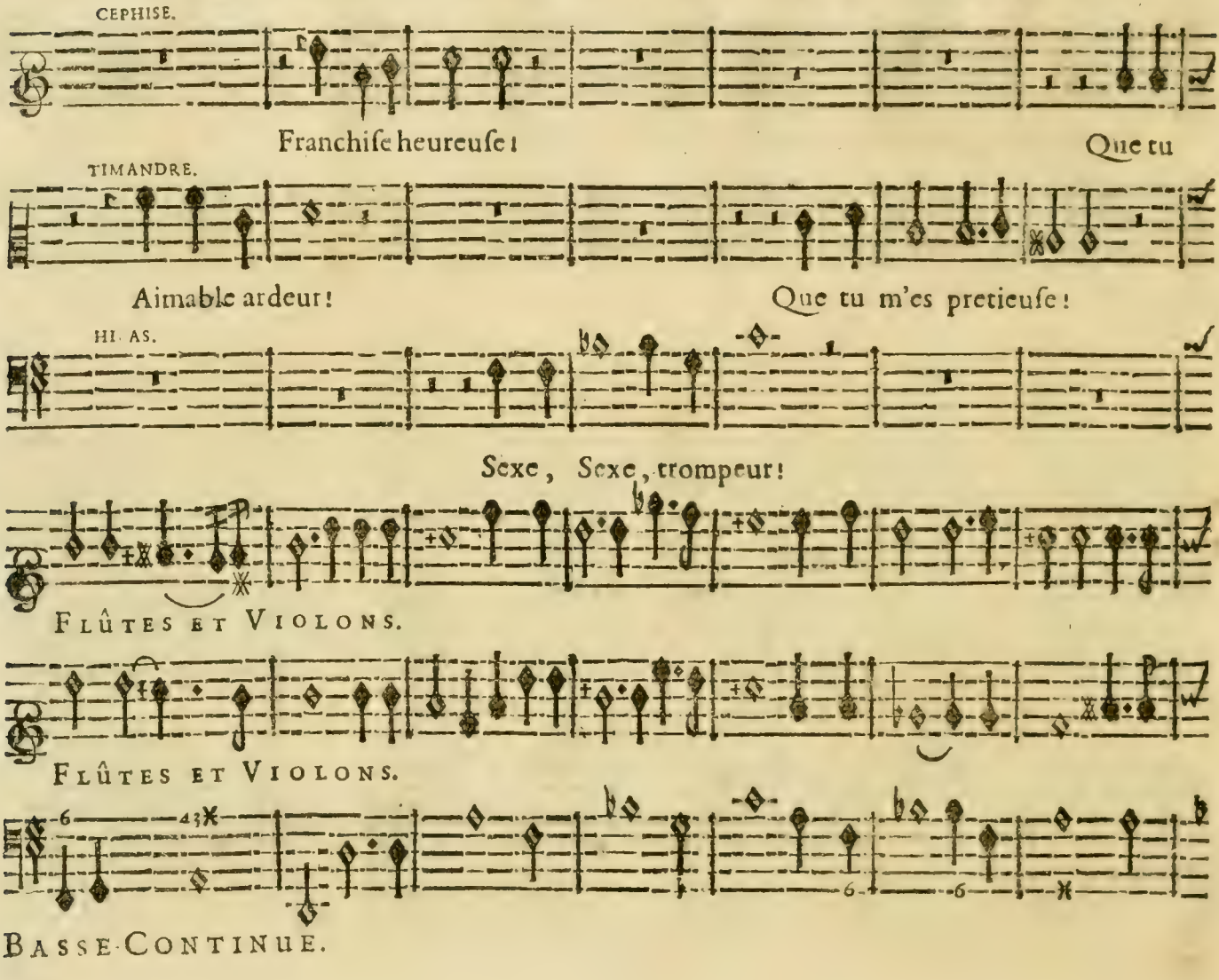
FLÛTES ET VIOLONS.

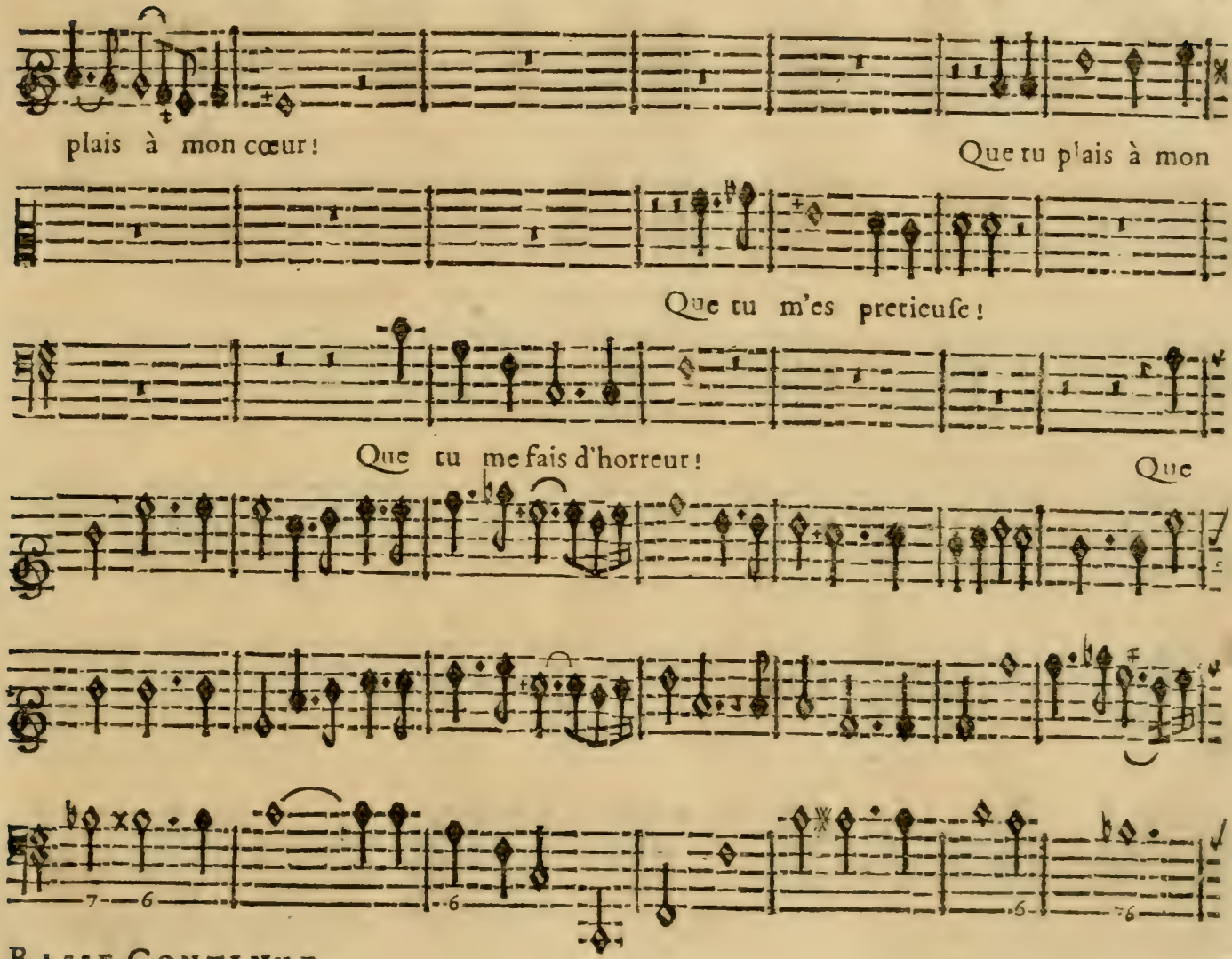


FLÛTES ET VIOLONS.

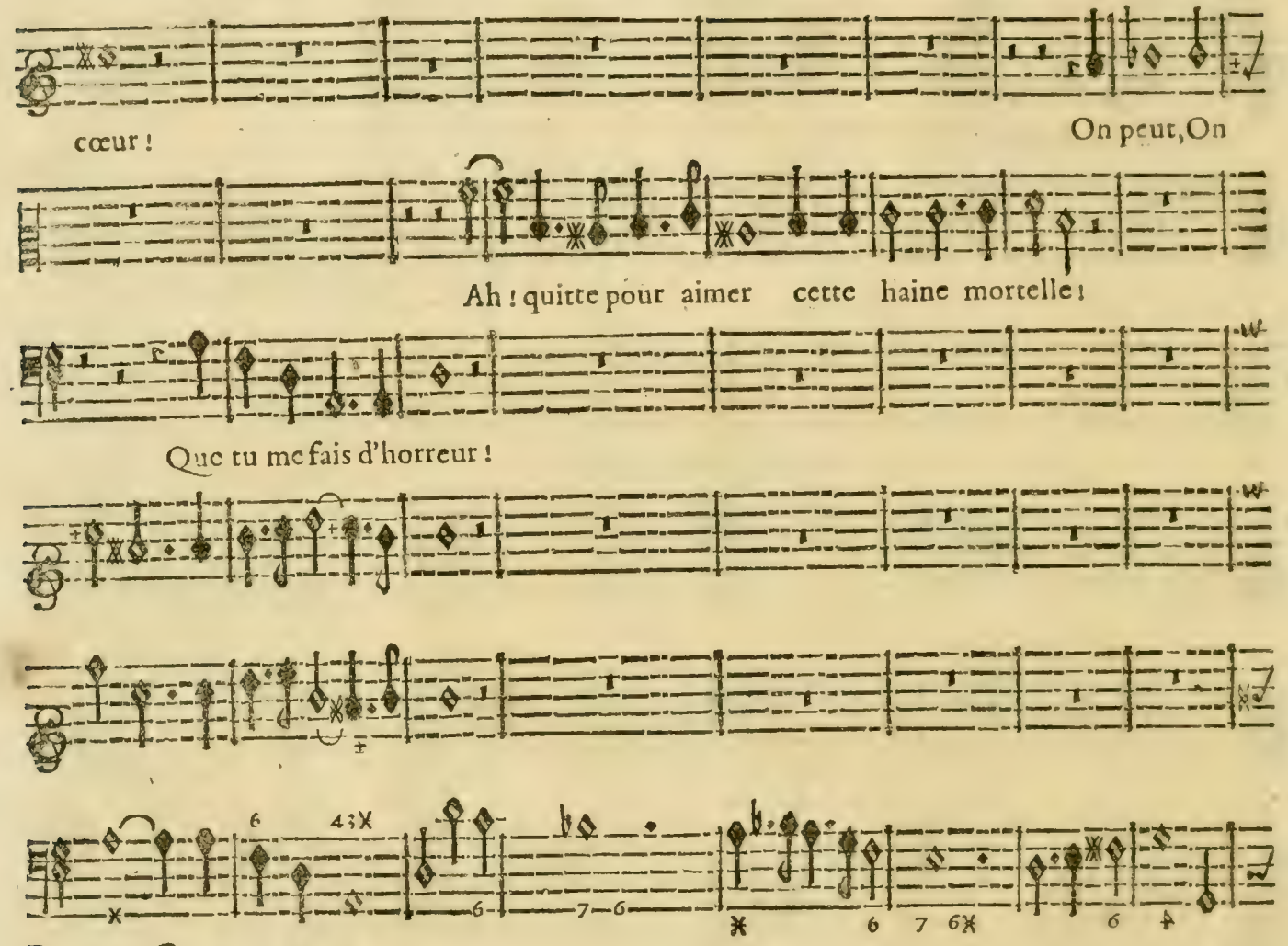


BASSE-CONTINUE.

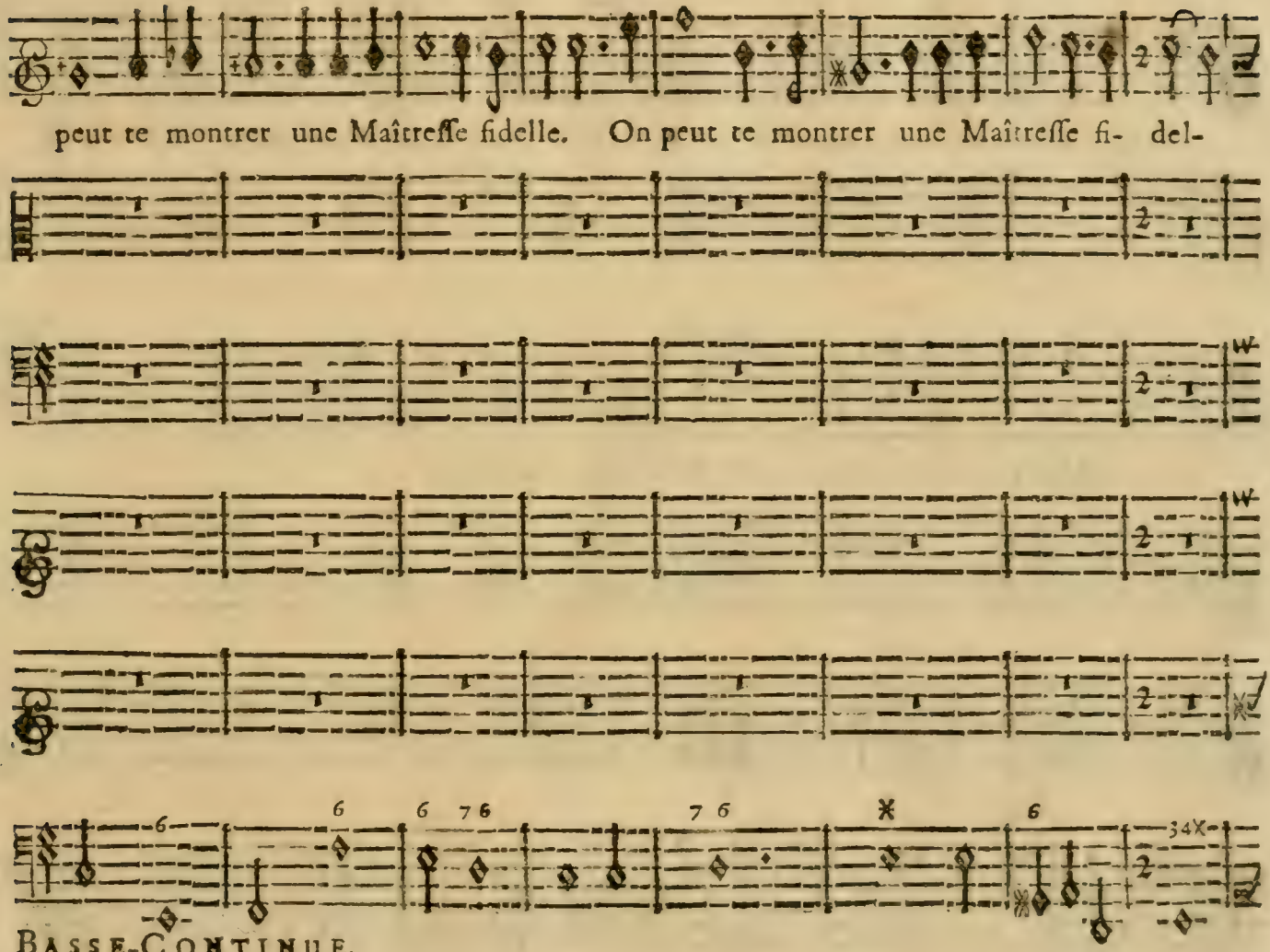

CEPHISE.
Franchiſe heureuſe!
Que tu
TIMANDRE.
Aimable ardeur!
Que tu m'es pretieuſe!
HI. AS.
Sexe, Sexe, trompeur!
FLÛTES ET VIOLONS.
FLÛTES ET VIOLONS.
BASSE-CONTINUE.

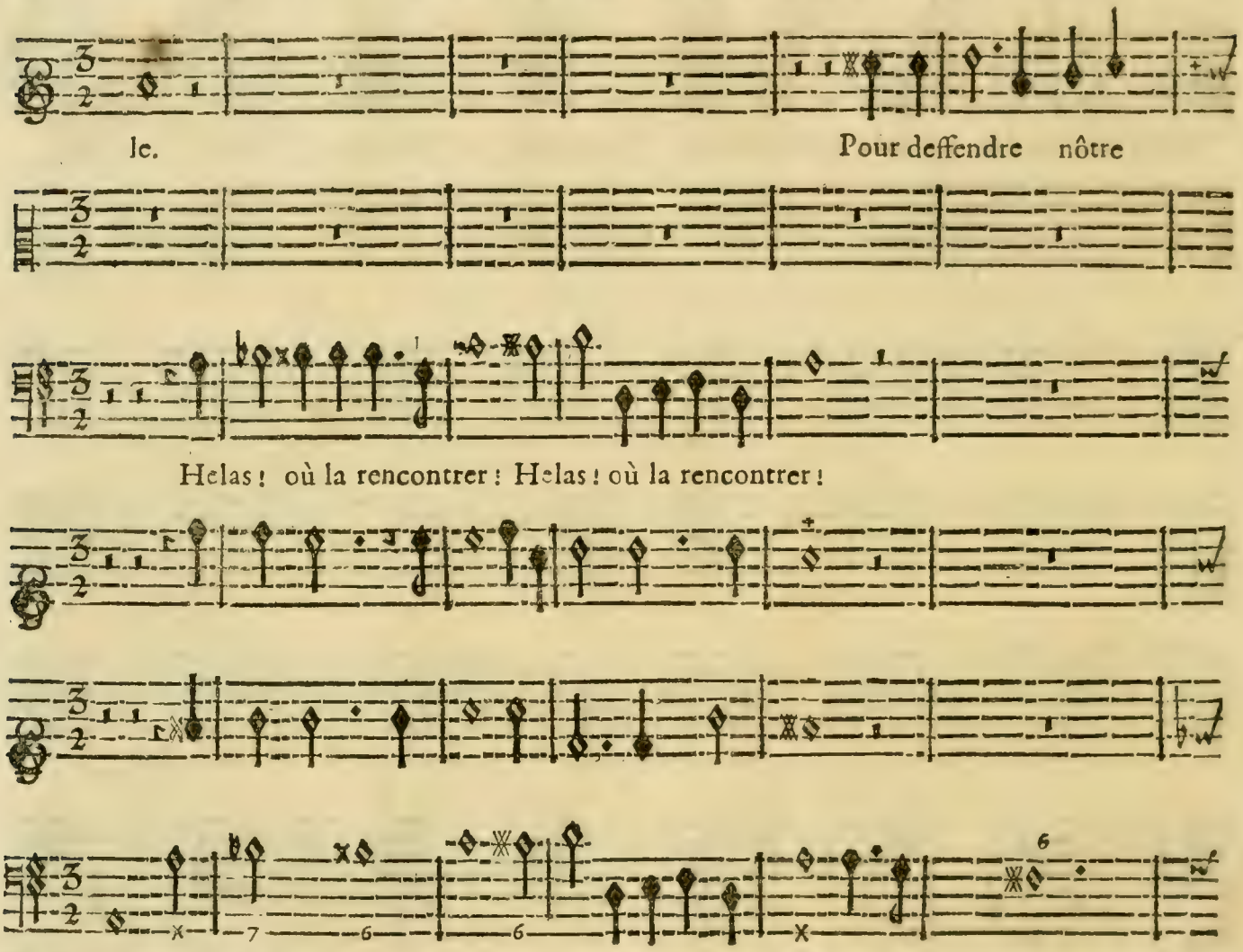


BASSE-CONTINUE.

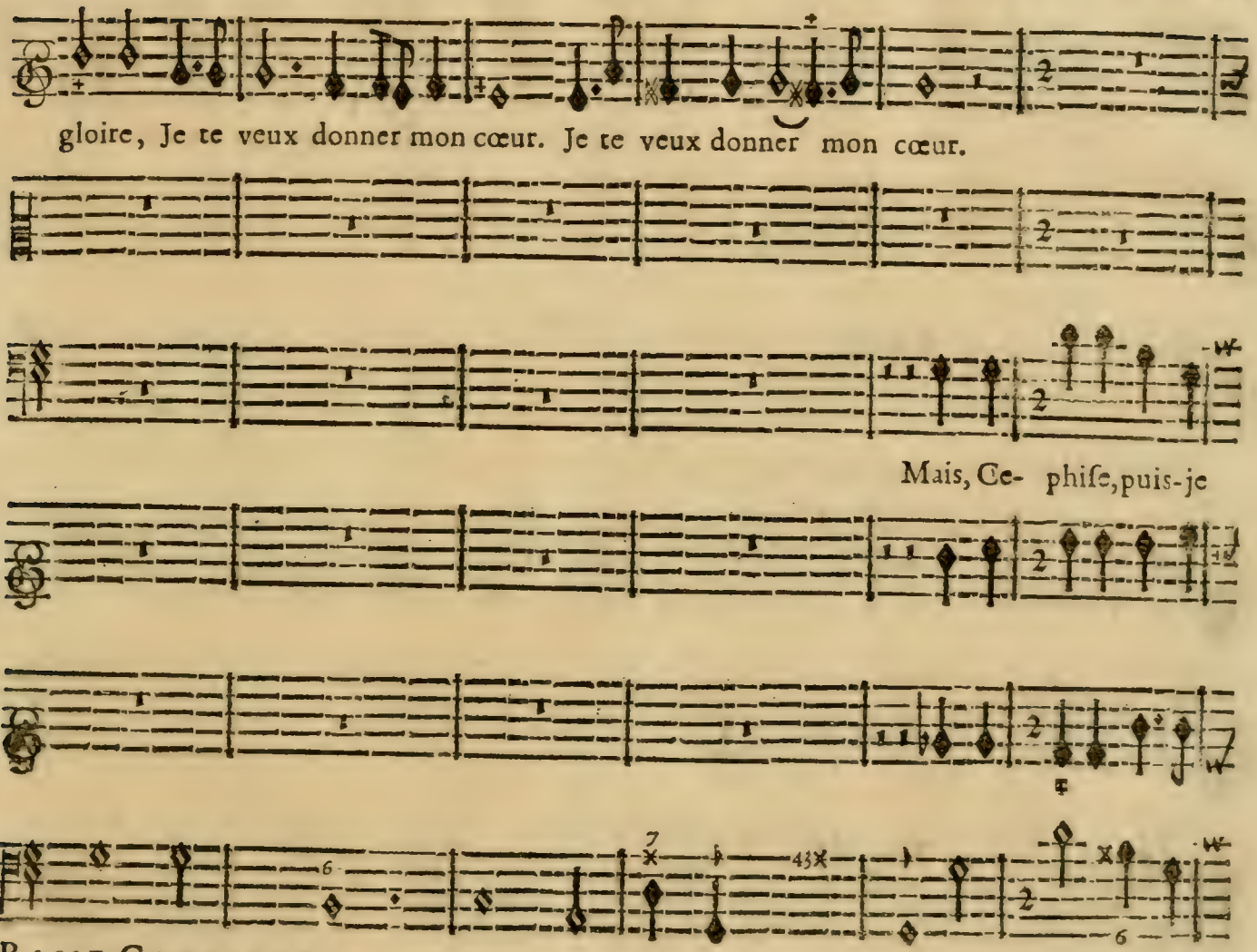


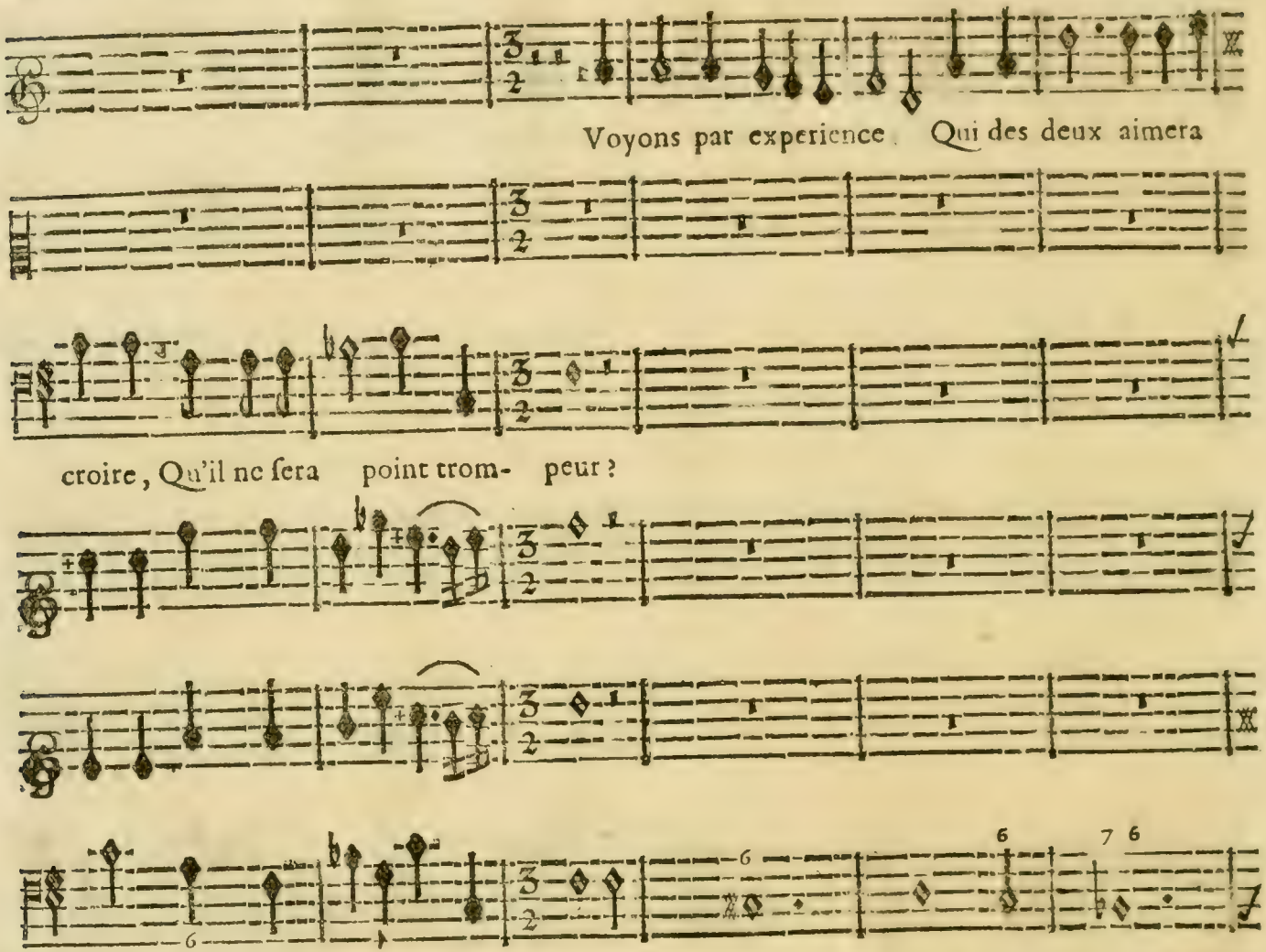
BASSE-CONTINUE.

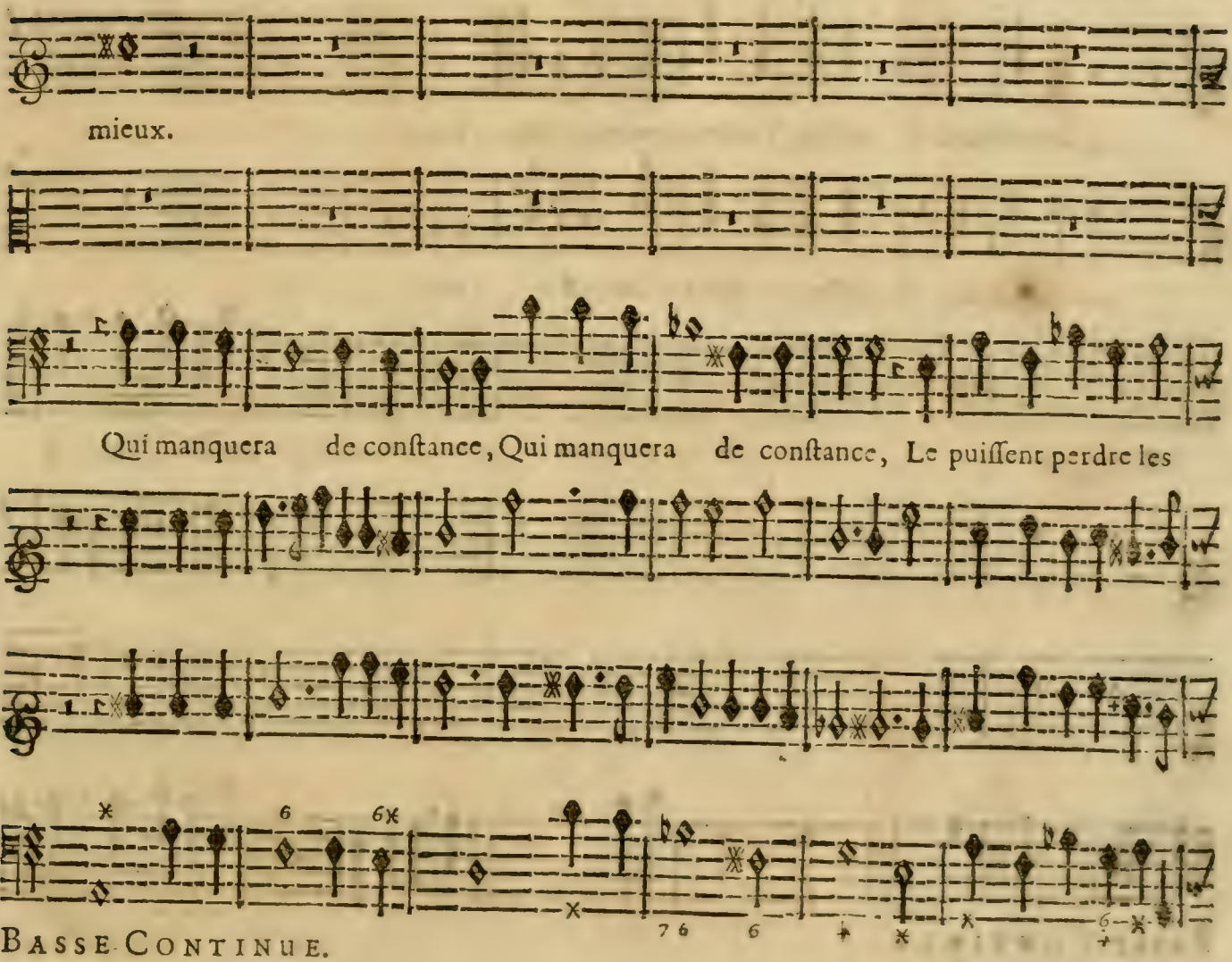

peut te montrer une Maîtreſſe fidelle. On peut te montrer une Maîtreſſe fi- del-
BASSE-CONTINUE.

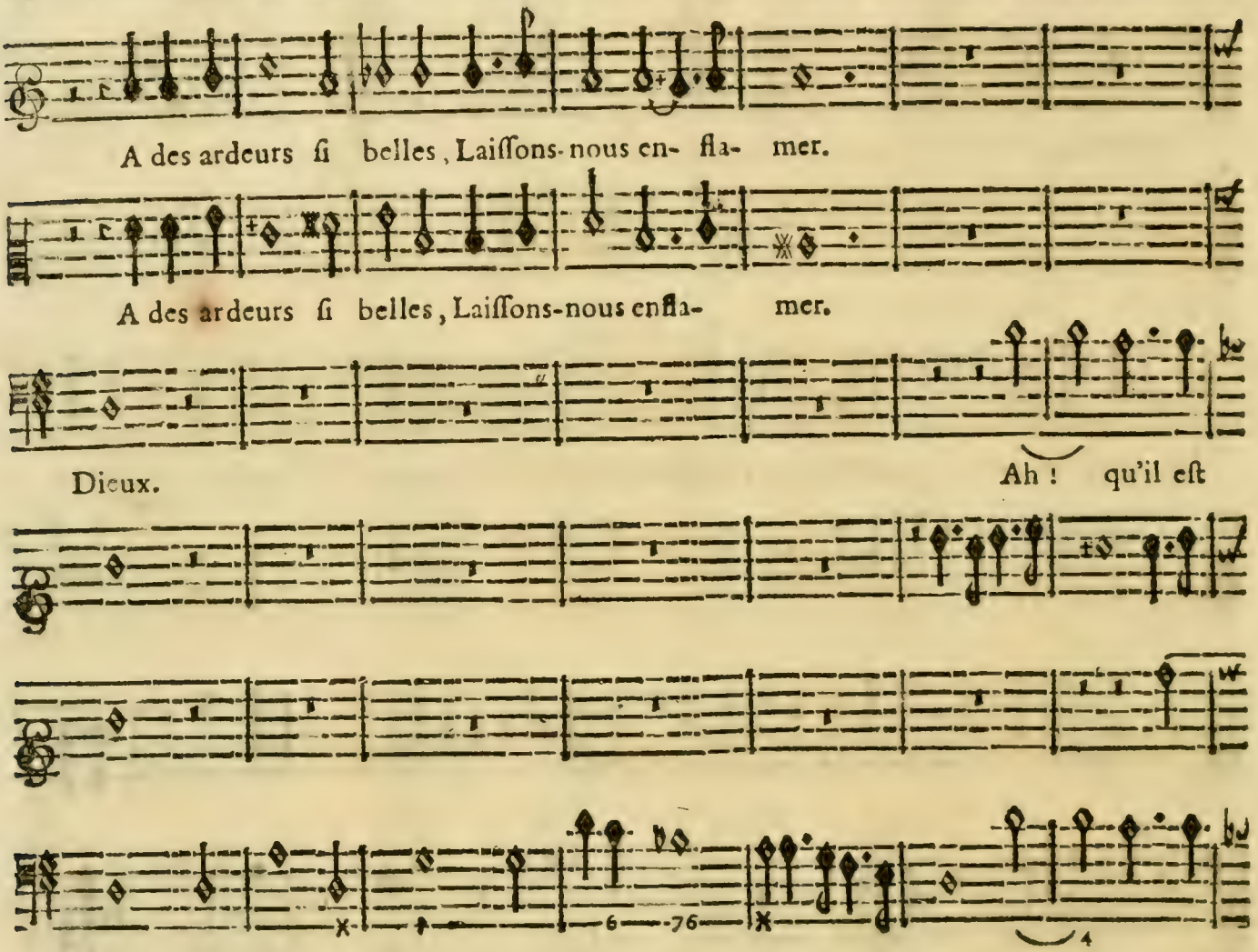


BASSE-CONTINUE.

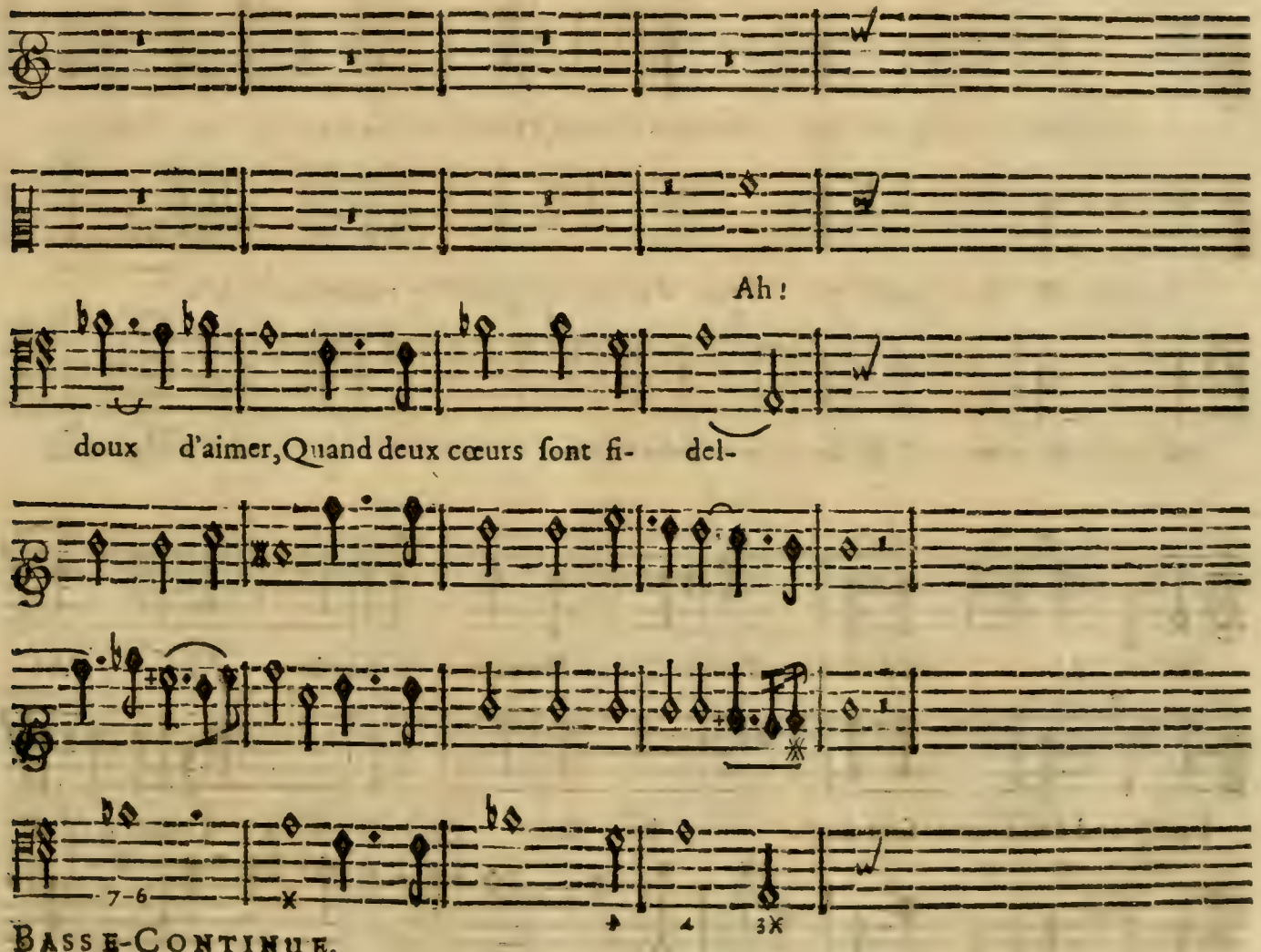

gloire, Je te veux donner mon cœur. Je te veux donner mon cœur.
Mais, Ce- phiſe, puis-je
BASSE-CONTINUE.

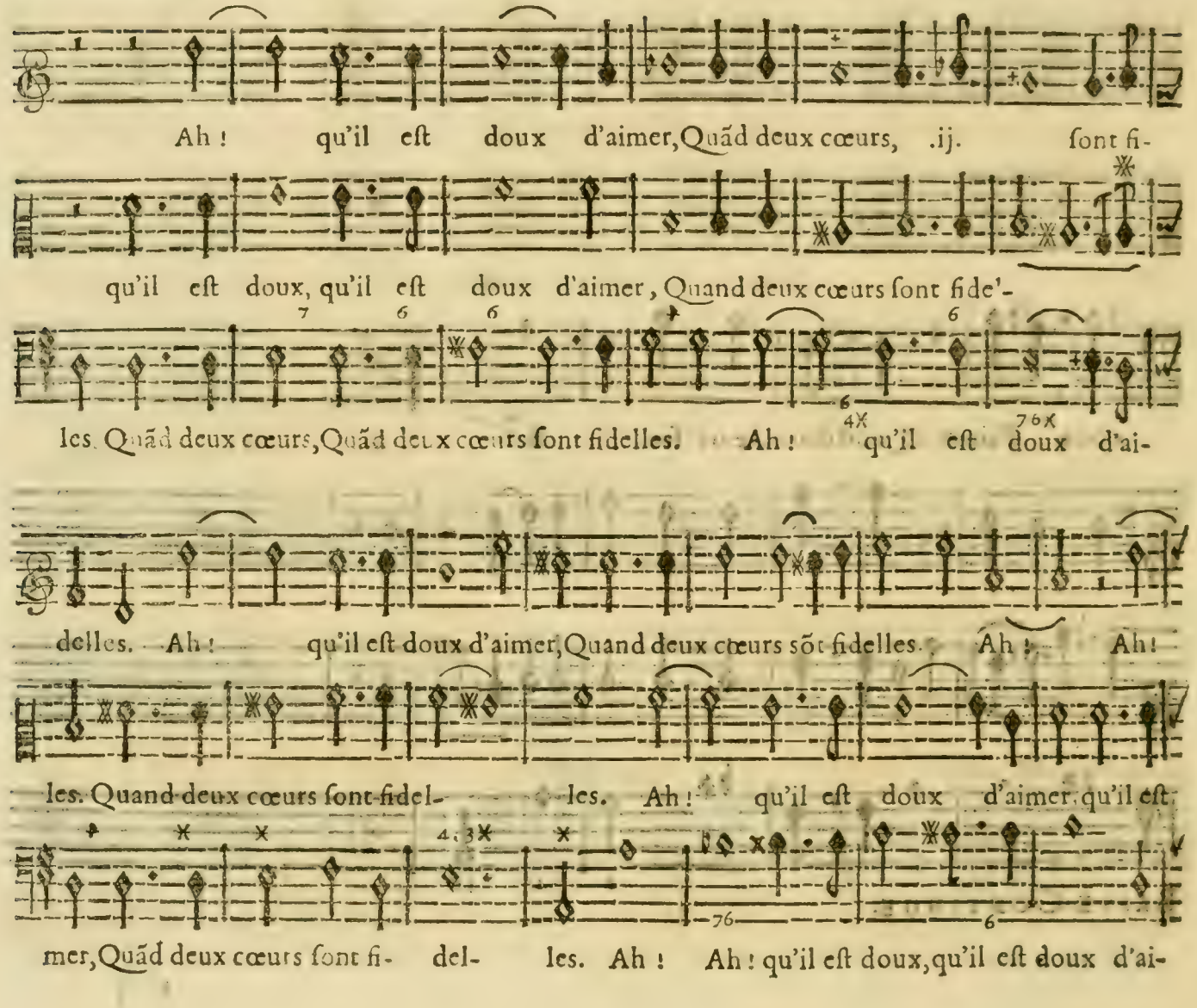

Voyons par experience Qui des deux aimera
croire, Qu'il ne ſera point trom- peur ?
Basse-Continue.

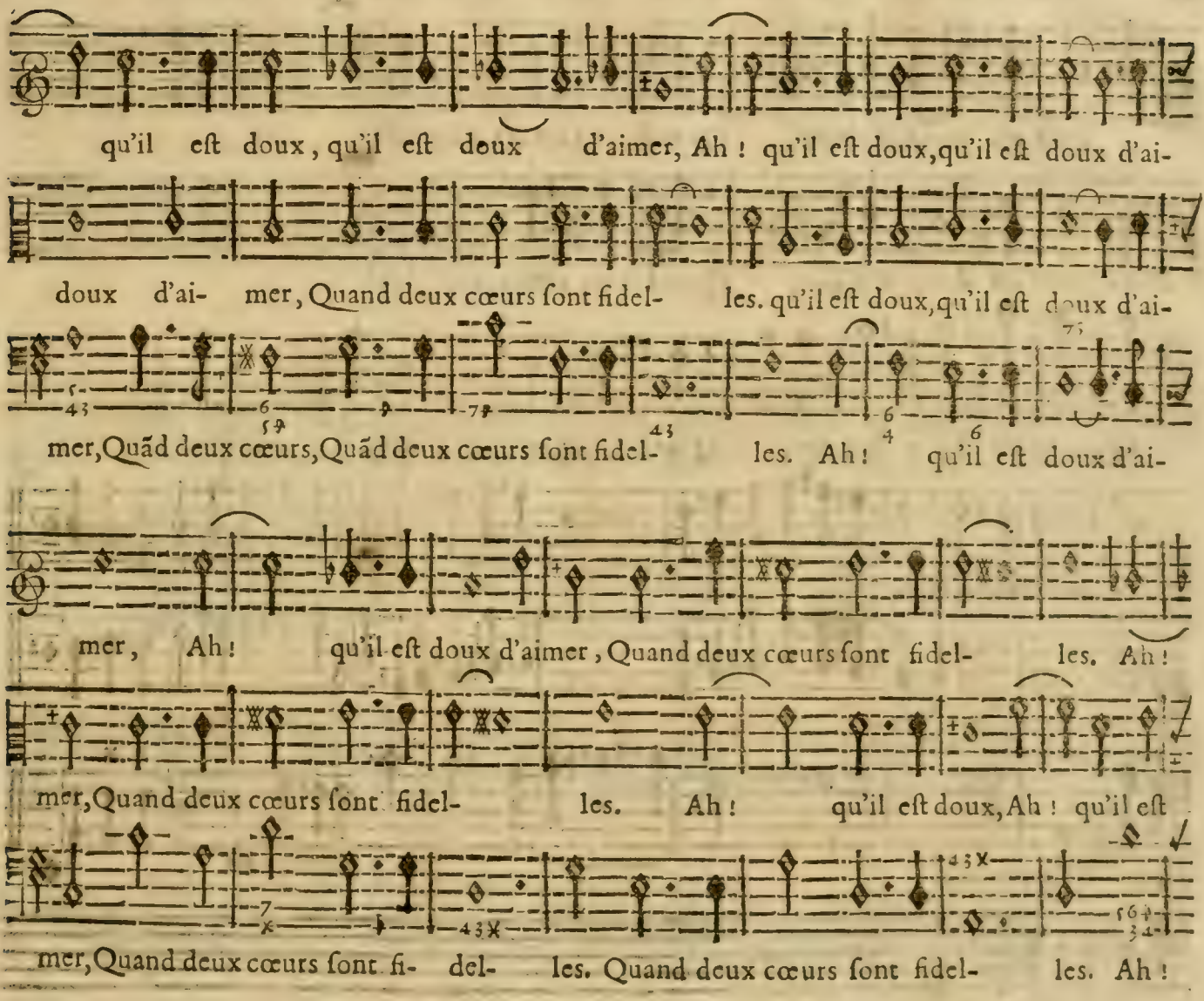

mieux.
Qui manquera de conſtance, Qui manquera de conſtance, Le puiſſent perdre les
BASSE CONTINUE.

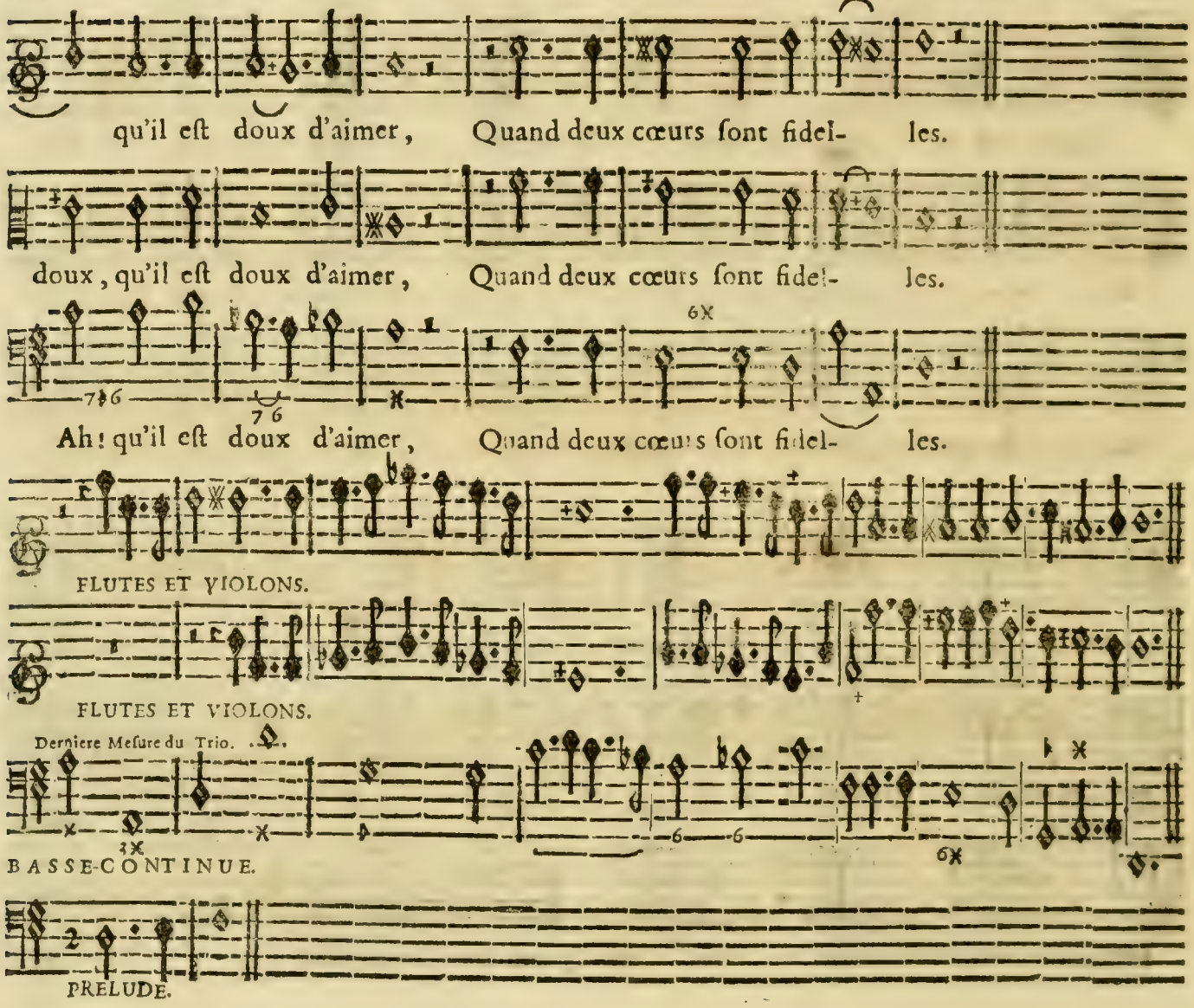


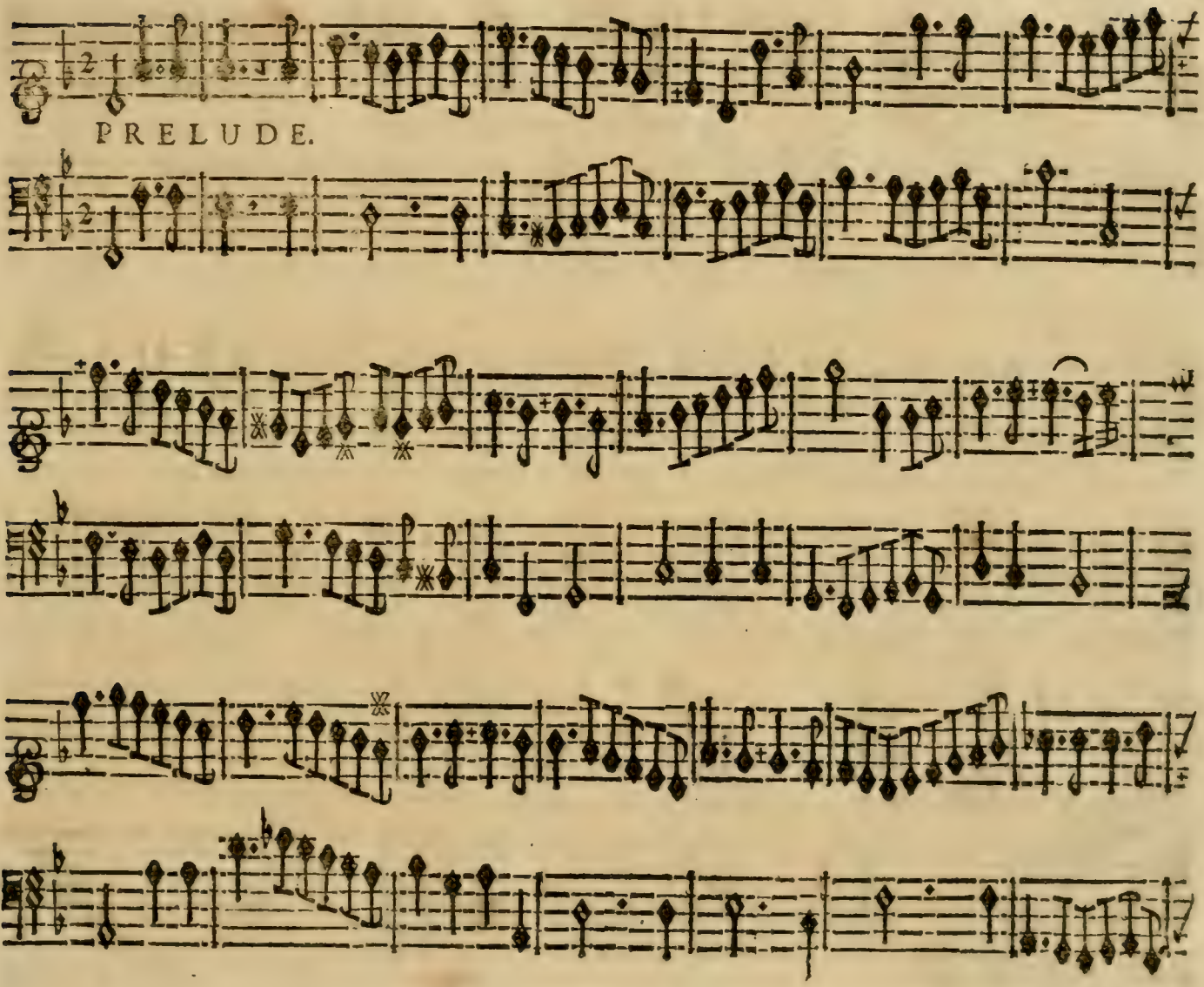
BASSE-CONTINUE.

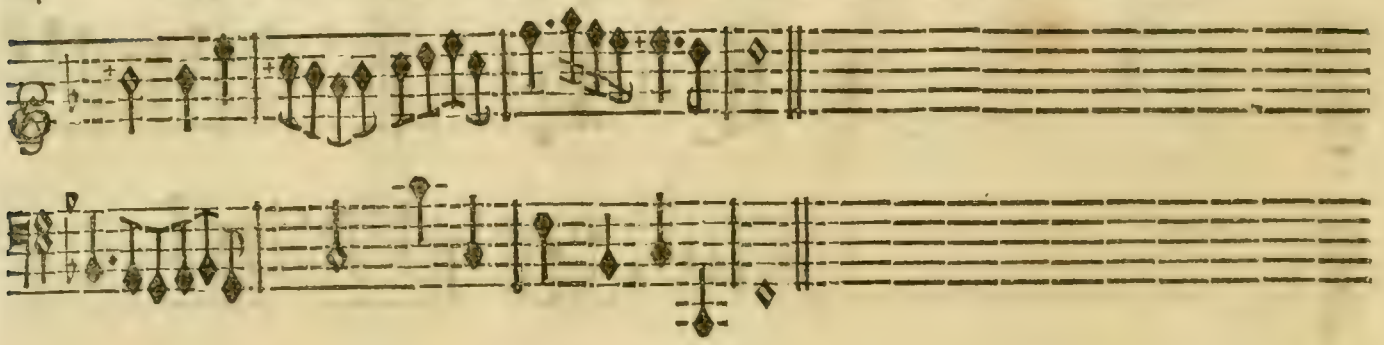

Ah !
doux d'aimer, Quand deux cœurs ſont fi- del-
7-6
BASSE-CONTINUE.


Ah ! qu'il eſt doux d'aimer, Quãd deux cœurs, .ij. ſont fi-
qu'il eſt doux, qu'il eſt doux d'aimer, Quand deux cœurs ſont fide'-
les. Quãd deux cœurs, Quãd deux cœurs ſont fidelles. Ah ! qu'il eſt doux d'ai-
delles. Ah ! qu'il eſt doux d'aimer, Quand deux cœurs sõt fidelles. Ah ! Ah !
les. Quand deux cœurs ſont fidel- les. Ah ! qu'il eſt doux d'aimer, qu'il eſt
mer, Quãd deux cœurs ſont fi- del- les. Ah ! Ah ! qu'il eſt doux, qu'il eſt doux d'ai-

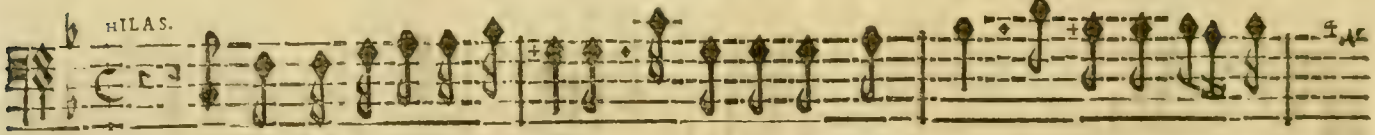

qu'il eſt doux, qu'il eſt doux d'aimer, Ah ! qu'il eſt doux, qu'il eſt doux d'ai-
doux d'ai- mer, Quand deux cœurs ſont fidel- les. qu'il eſt doux, qu'il eſt doux d'ai-
mer, Quãd deux cœurs, Quãd deux cœurs ſont fidel- les. Ah ! qu'il eſt doux d'ai-
mer, Ah ! qu'il eſt doux d'aimer, Quand deux cœurs ſont fidel- les. Ah !
mer, Quand deux cœurs ſont fidel- les. Ah ! qu'il eſt doux, Ah ! qu'il eſt
mer, Quand deux cœurs ſont fi- del- les. Quand deux cœurs ſont fidel- les. Ah !


qu'il eſt doux d'aimer, Quand deux cœurs ſont fidel- les.
doux, qu'il eſt doux d'aimer, Quand deux cœurs ſont fidel- les.
Ah! qu'il eſt doux d'aimer, Quand deux cœurs ſont fidel- les.
FLUTES ET VIOLONS.
FLUTES ET VIOLONS.
Derniere Meſure du Trio.
BASSE-CONTINUE.
PRELUDE.

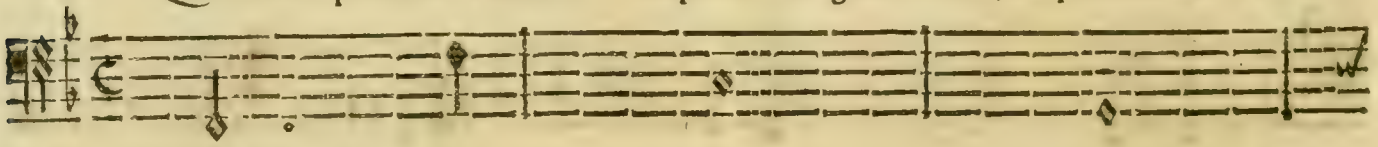

PRELUDE.



Des Jeux Pithiens.

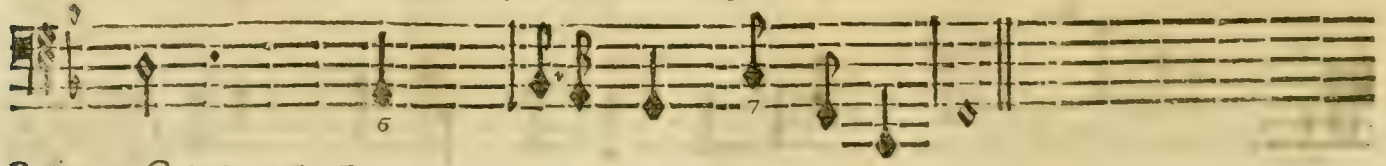


Quel noble ſpectacle s'avance ! Neptune ce grand Dieu, Neptune avec ſa



BASSE-CONTINUE.

cour, Vient honnorer ce grand jour, De ſon auguſte preſen- ce.

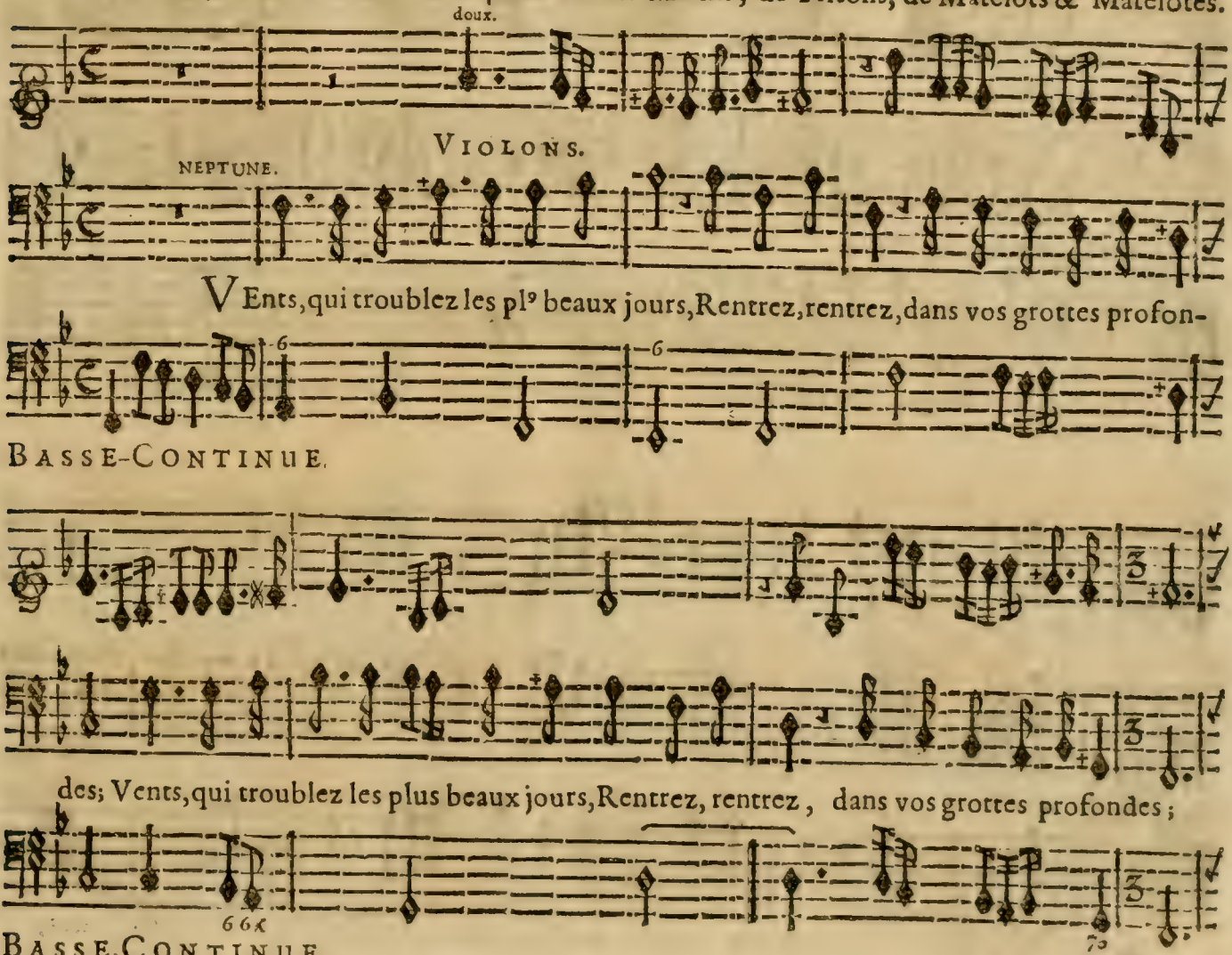


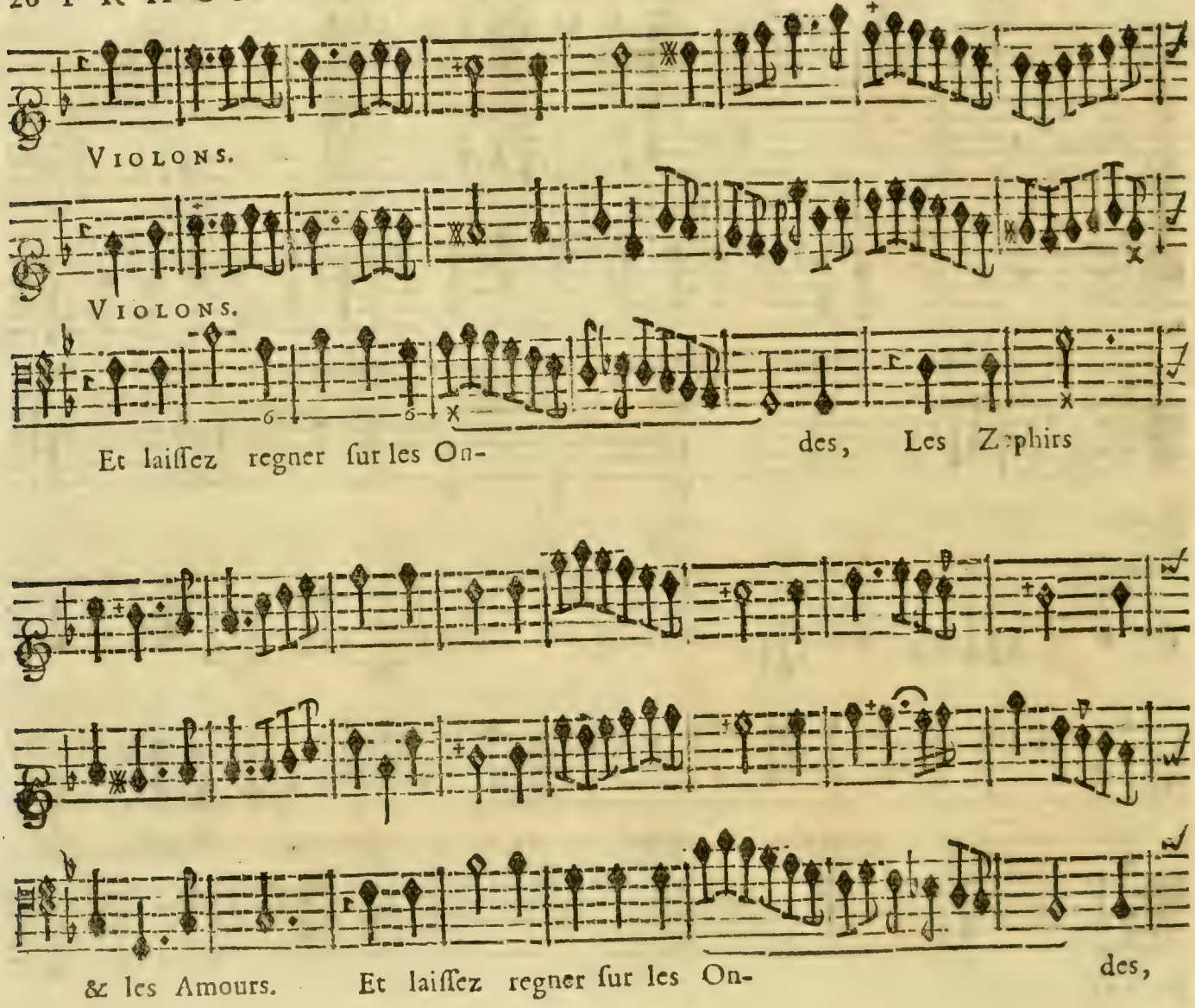
BASSE-CONTINUE

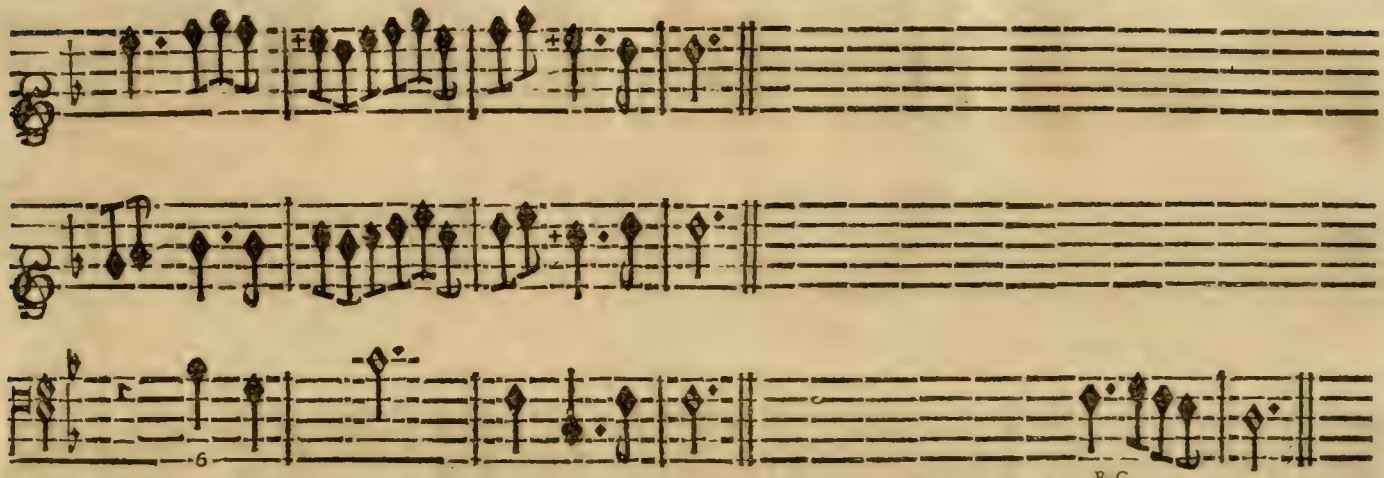
On reprend le Prelude, page 23.

SCENE TROISIE'ME.

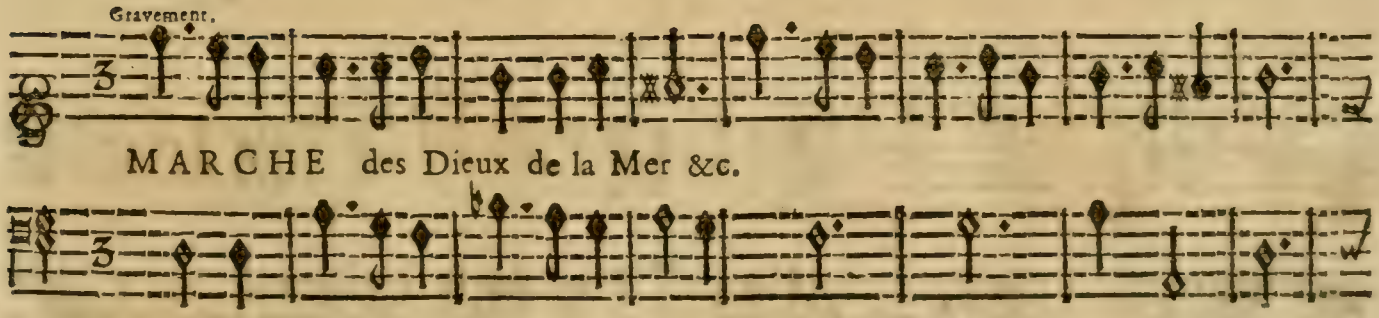
NEPTUNE, THETIS. Troupe de Dieux Marins, de Tritons, de Matelots & Matelotes.

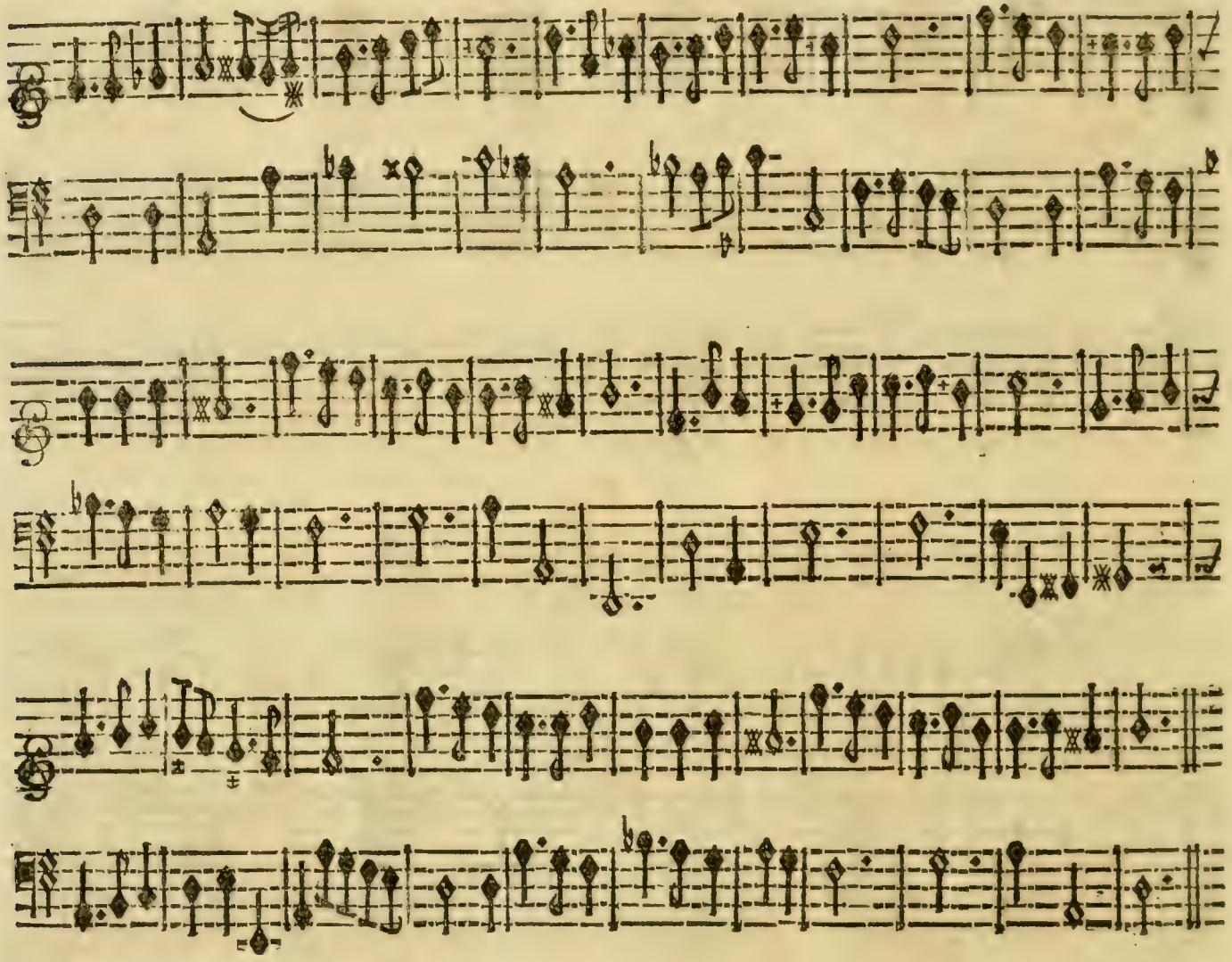



VIOLONS.
VIOLONS.
Et laiſſez regner ſur les On-
des, Les Zephirs
& les Amours. Et laiſſez regner ſur les On-
des,

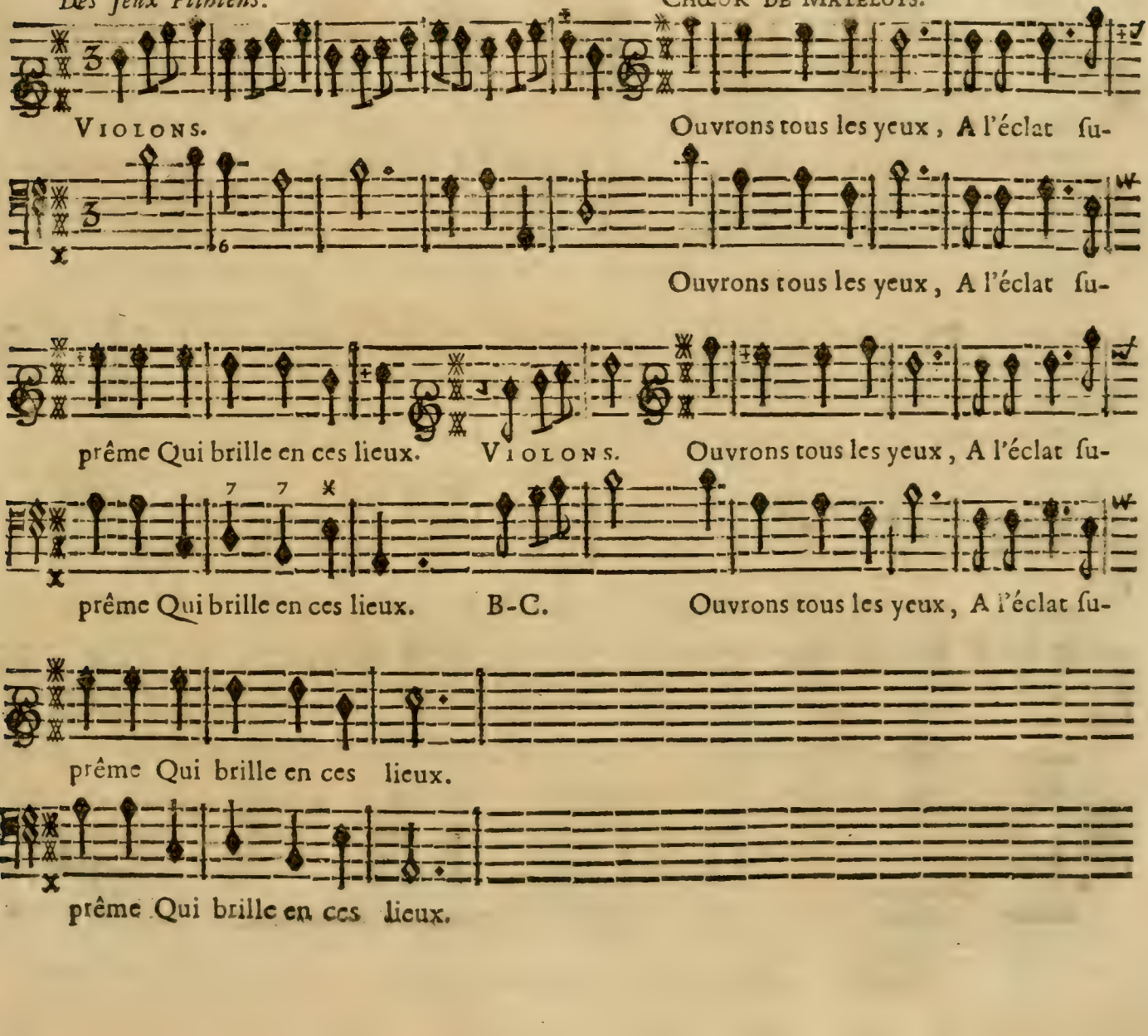


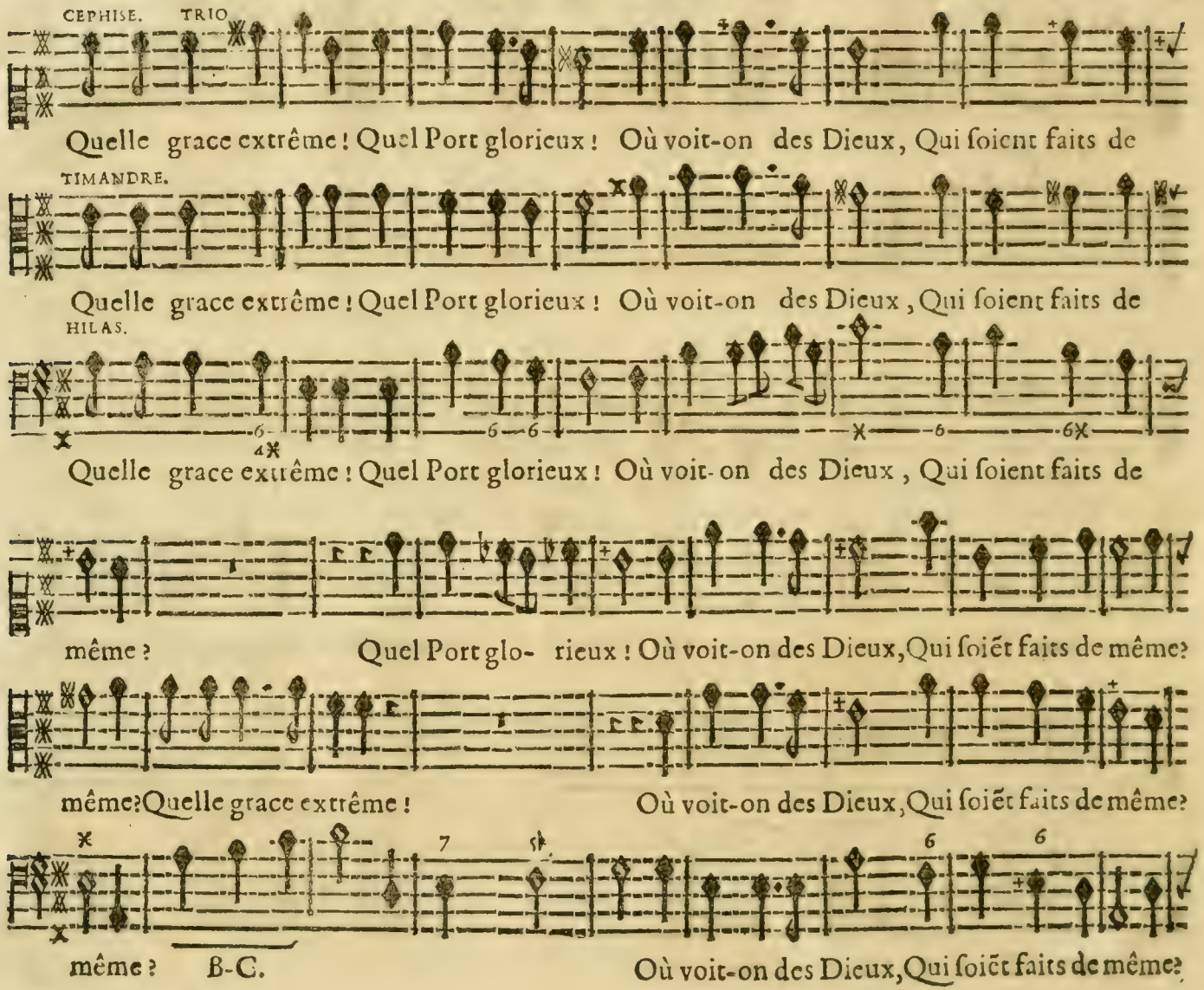
Du Ballet des Muſes.

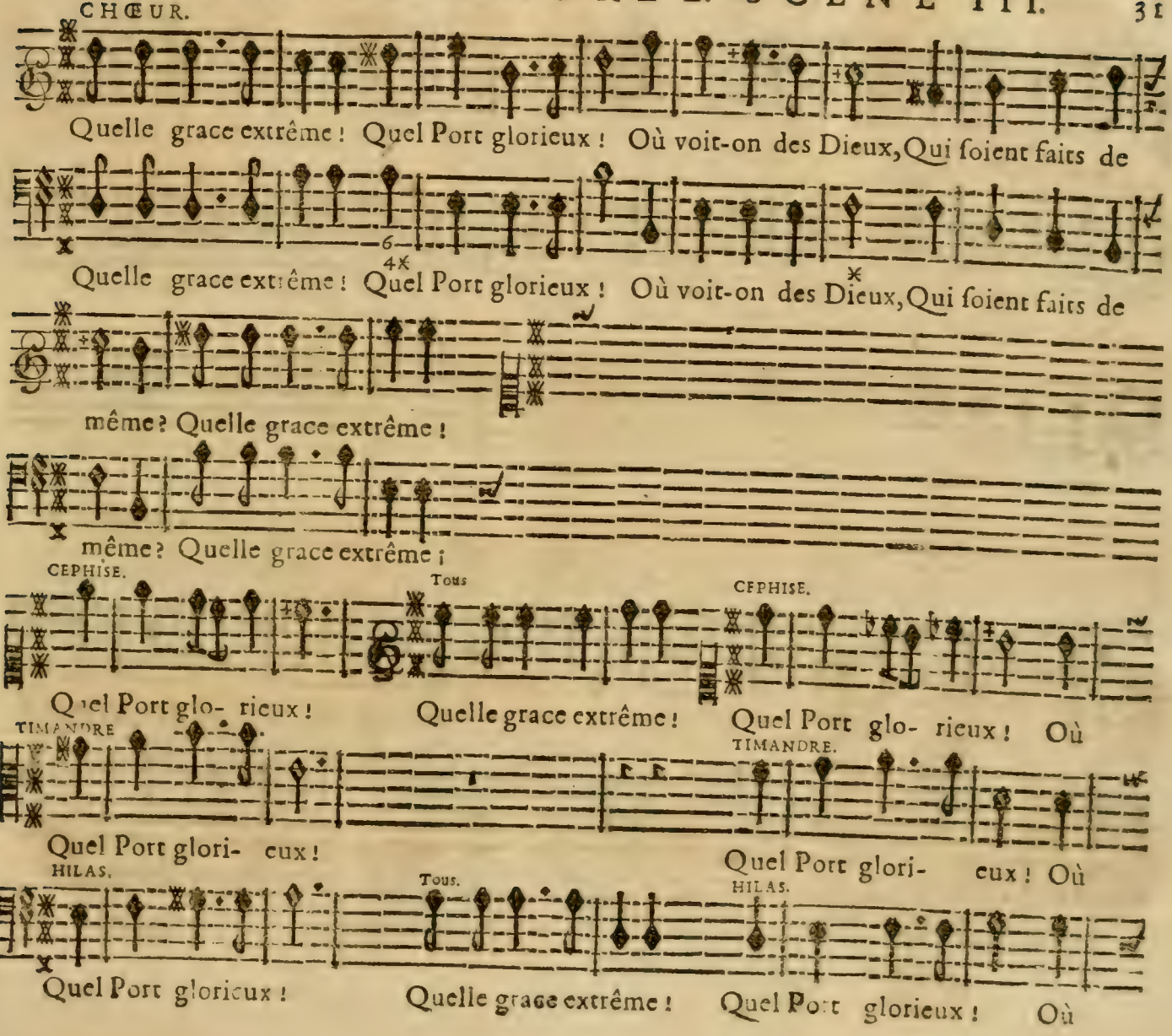


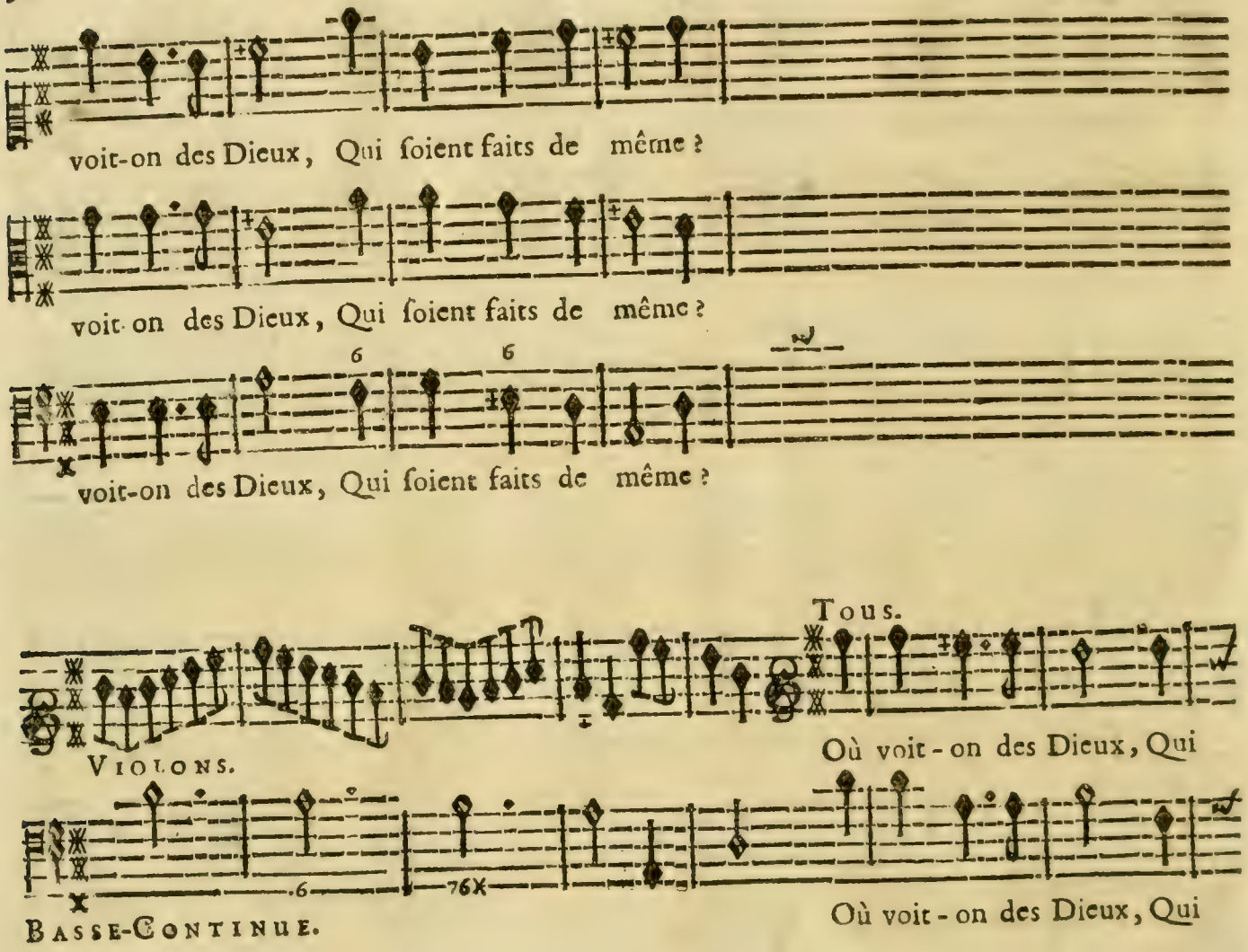


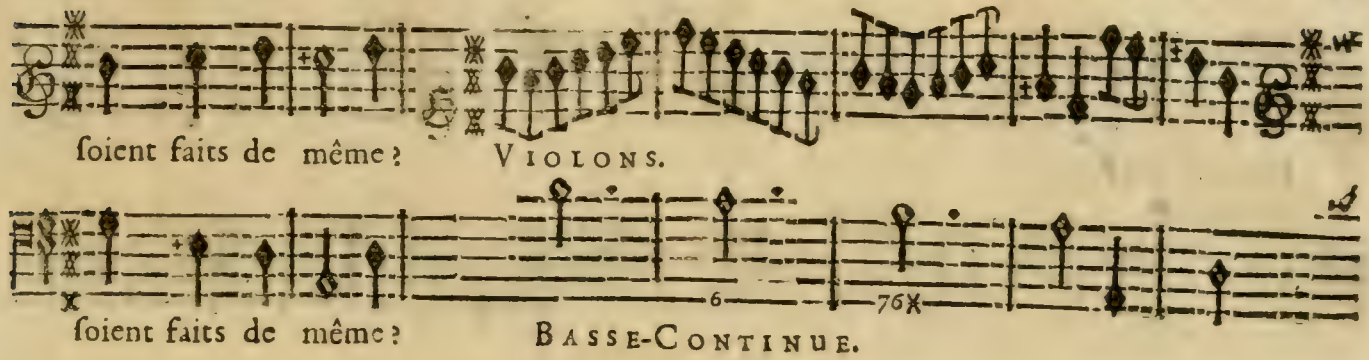
Des Jeux Pithiens. CHŒUR DE MATELOTS.

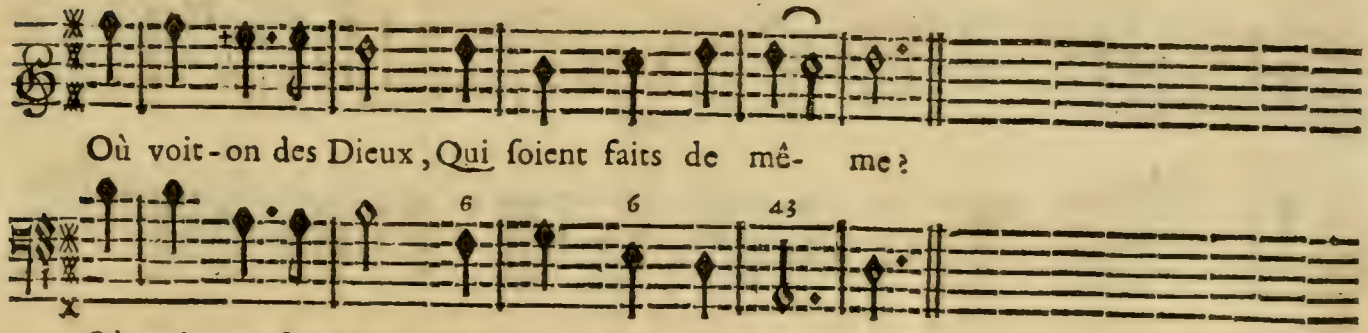



CEPHISE. TRIO
Quelle grace extrême ! Quel Port glorieux ! Où voit-on des Dieux, Qui ſoient faits de
TIMANDRE.
Quelle grace extrême ! Quel Port glorieux ! Où voit-on des Dieux, Qui ſoient faits de
HILAS.
Quelle grace extrême ! Quel Port glorieux ! Où voit-on des Dieux, Qui ſoient faits de
même ? Quel Port glo- rieux ! Où voit-on des Dieux, Qui ſoiẽt faits de même ?
même ? Quelle grace extrême ! Où voit-on des Dieux, Qui ſoiẽt faits de même ?
même ? B-C. Où voit-on des Dieux, Qui ſoiẽt faits de même ?

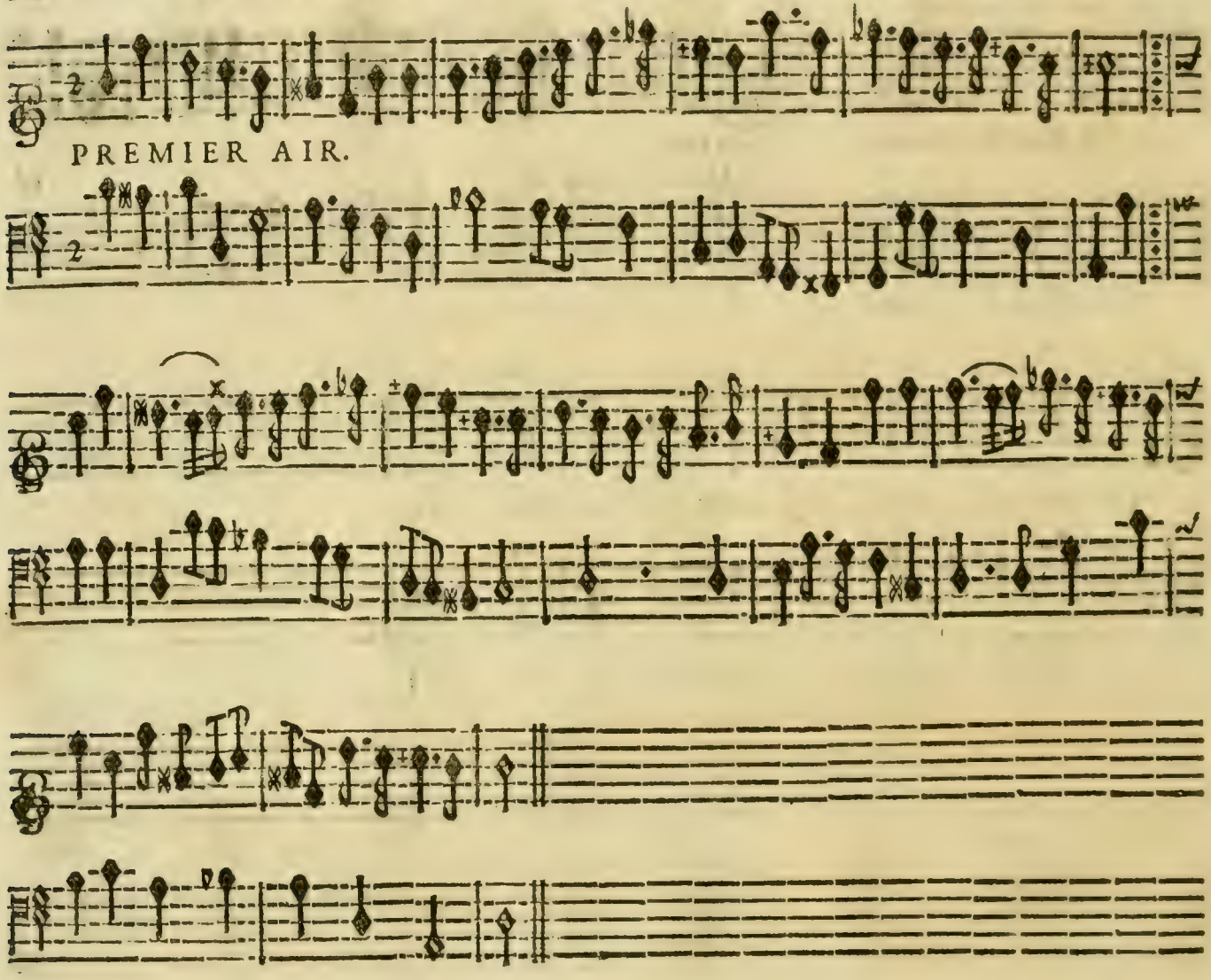

CHŒUR.
Quelle grace extrême ! Quel Port glorieux ! Où voit-on des Dieux, Qui soient faits de
Quelle grace extrême ! Quel Port glorieux ! Où voit-on des Dieux, Qui soient faits de
même ? Quelle grace extrême !
même ? Quelle grace extrême !
CEPHISE.
Tous
CEPHISE.
Quel Port glo- rieux !
Quelle grace extrême !
Quel Port glo- rieux ! Où
TIMANDRE
TIMANDRE.
Quel Port glori- eux !
Quel Port glori- eux ! Où
HILAS.
Tous.
HILAS.
Quel Port glorieux !
Quelle grace extrême !
Quel Port glorieux ! Où


voit-on des Dieux, Qui ſoient faits de même ?
voit-on des Dieux, Qui ſoient faits de même ?
voit-on des Dieux, Qui ſoient faits de même ?
Tous.
Où voit-on des Dieux, Qui
VIOLONS.
Où voit-on des Dieux, Qui
BASSE-CONTINUE.

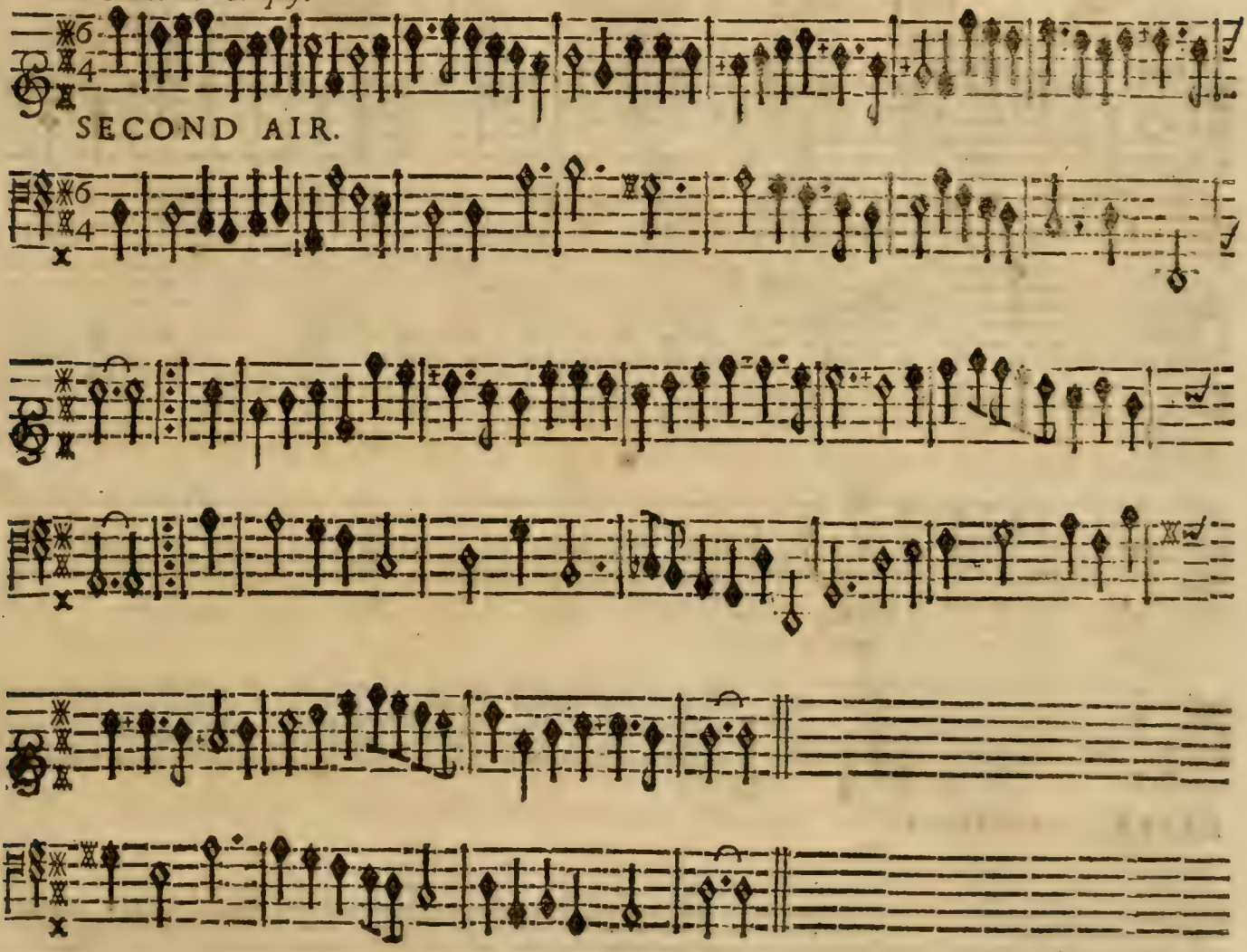

ſoient faits de même?
VIOLONS.
ſoient faits de même?
BASSE-CONTINUE.


Où voit-on des Dieux, Qui ſoient faits de mê- me?
Où voit-on des Dieux, Qui ſoient faits de mê- me?

PREMIER AIR.



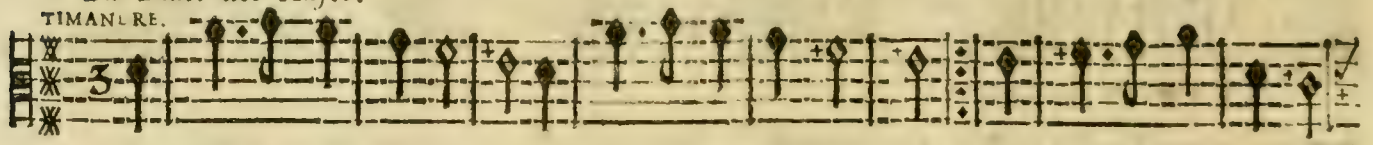
Du Ballet de Crequy.



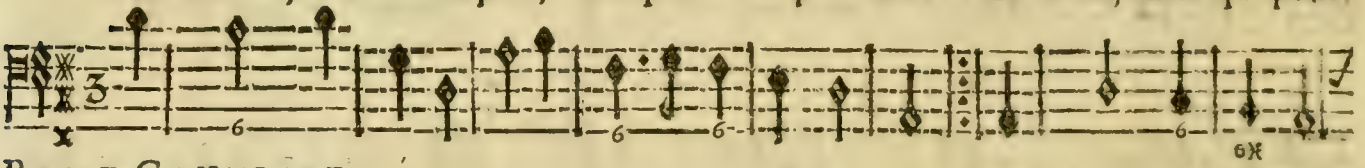
Les Violons joüent alternativement l'Air qui ſuit.

Du Ballet des Muſes.

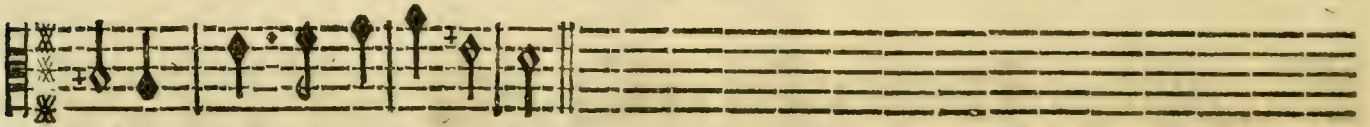
TIMANTRE.



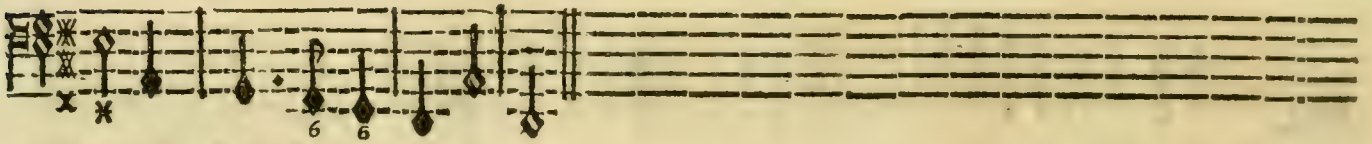
Le ſoin de gouter la vie, Fait icy nôtre employ: Chacun y ſuit ſon en-
L'Amour toujours nous inſpire, Ce qu'il a de plus doux: Ce n'eſt jamais que pour



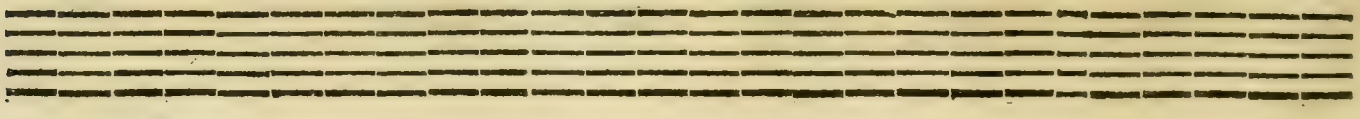
BASSE CONTINUE.



vie, C'eſt nôtre unique loy.
rire, Qu'on aime parmy nous.

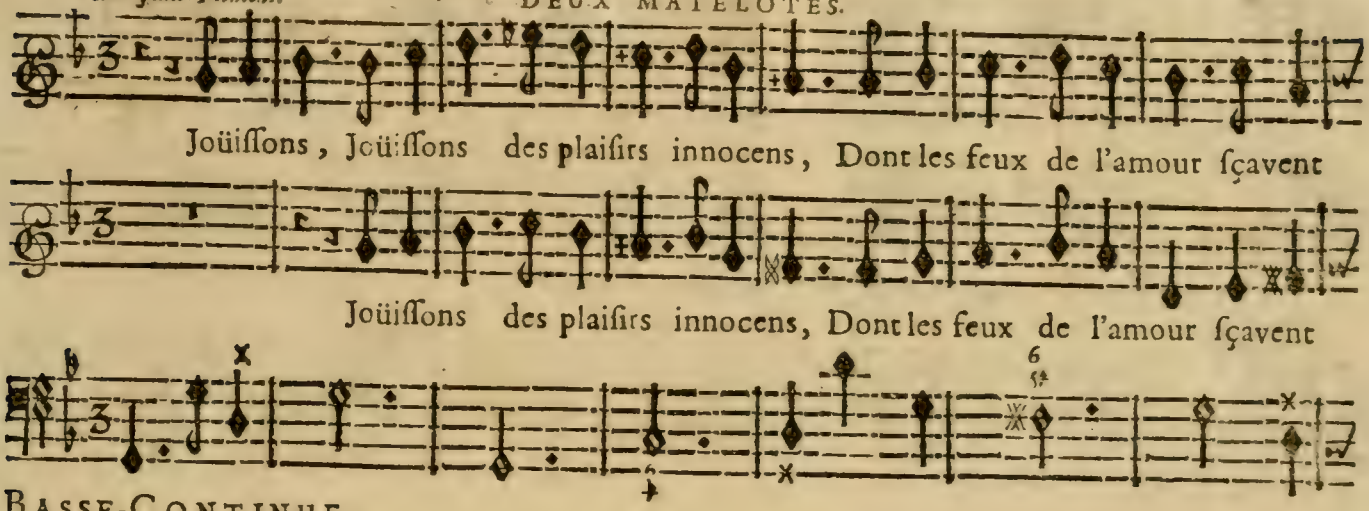


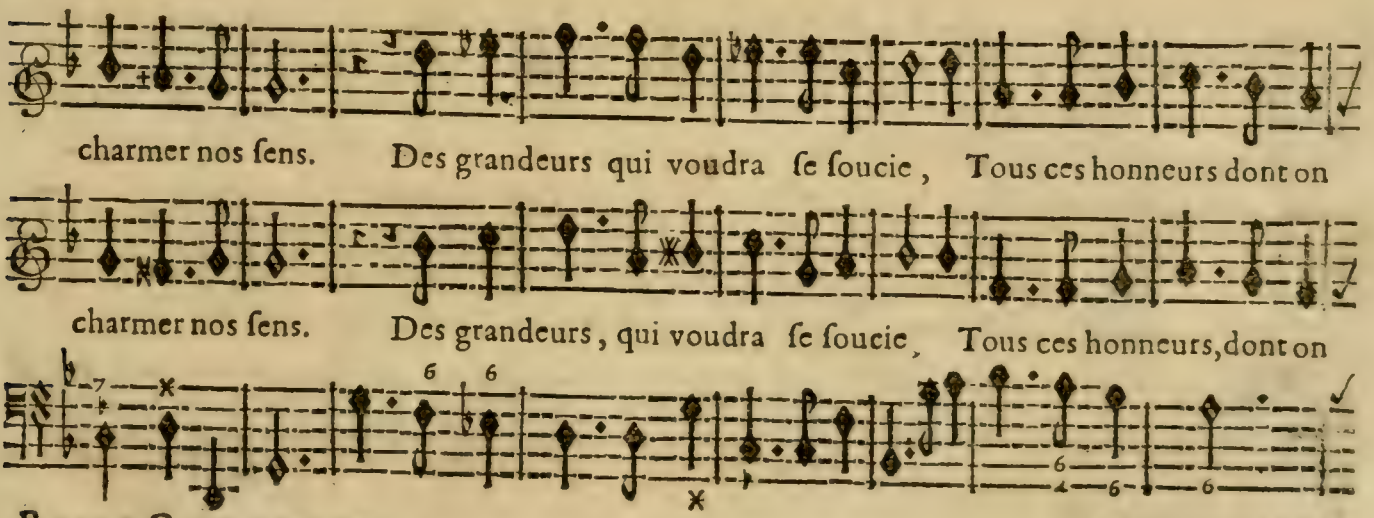
BASSE-CONTINUE.

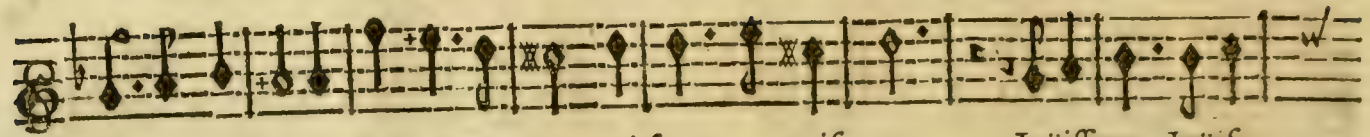


Les Haut-bois & les Violons joüent le Duo qui ſuit.

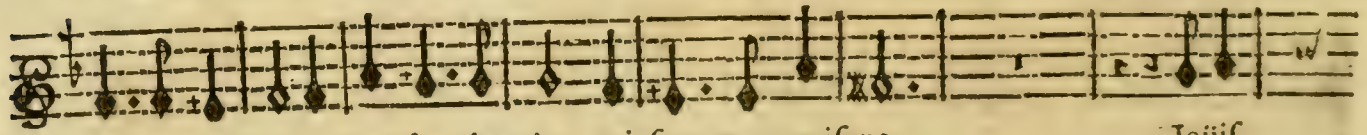
Des Jeux Pithiens. DEUX MATELOTES.



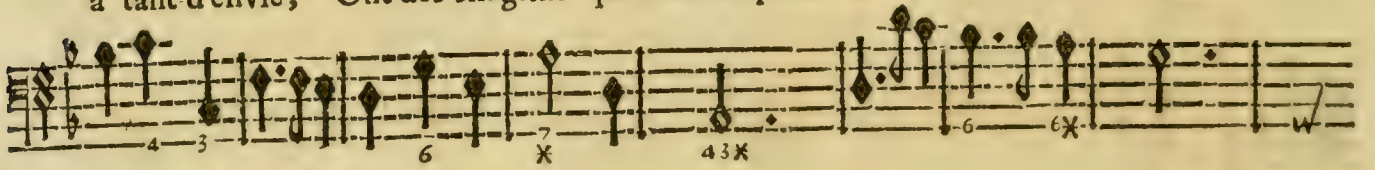




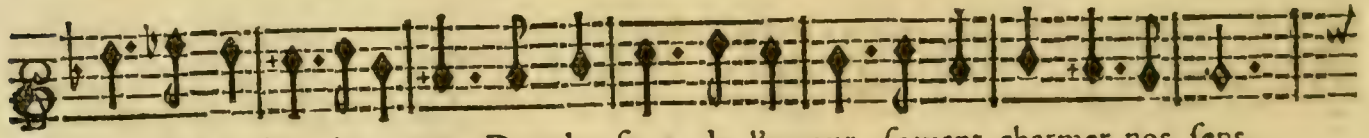
a tant d'envie, Ont des chagrins qui ſont trop cuiſans. Joüiſſons, Joüiſ-



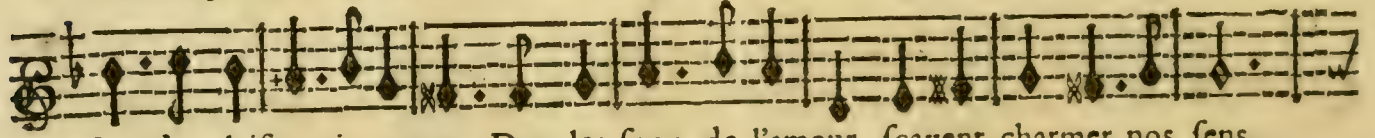
a tant d'envie, Ont des chagrins qui ſont trop cuiſans. Joüiſ-



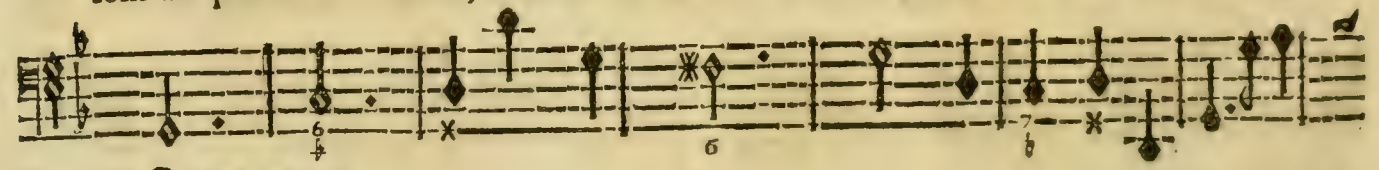
BASSE-CONTINUE.



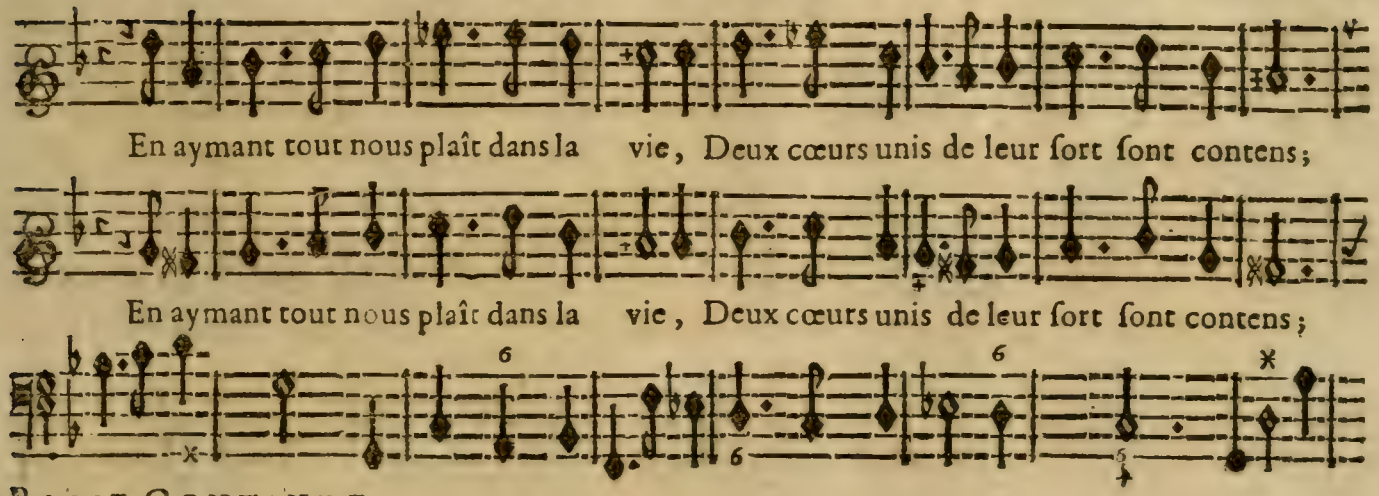
ſons des plaiſirs innocens, Dont les feux de l'amour ſçavent charmer nos ſens.



ſons des plaiſirs innocens, Dont les feux de l'amour ſçavent charmer nos ſens.



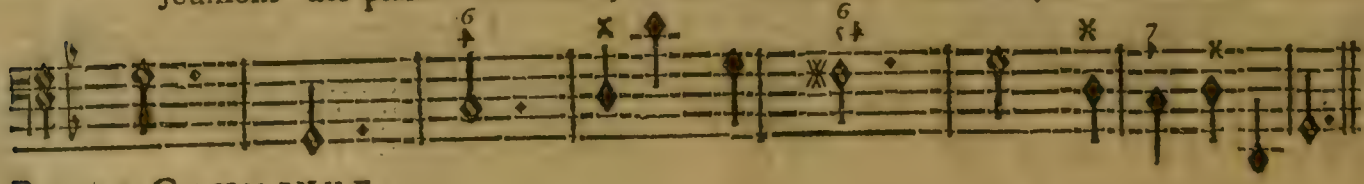
BASSE-CONTINUE.


En aymant tout nous plaît dans la vie, Deux cœurs unis de leur sort sont contens;
En aymant tout nous plaît dans la vie, Deux cœurs unis de leur sort sont contens;
BASSE-CONTINUE.

Cette ardeur de plaisir suivie, De tous nos jours sont d'éternels printemps. Joüis-
Cette ardeur de plaisir suivie, De tous nos jours sont d'éternels printemps.
BASSE-CONTINUE.

ſons, Joüiſſons des plaiſirs innocens, Dont les feux de l'Amour ſçavent charmer nos ſens.

Joüiſſons des plaiſirs innocens, Dont les feux de l'Amour ſçavent charmer nos ſens.



BASSE-CONTINUE.

On reprend le Chœur Ouvrons tous les yeux, *page 29. Et l'on rejoüe la Marche page 27. pour finir la Premiere Entrée.*

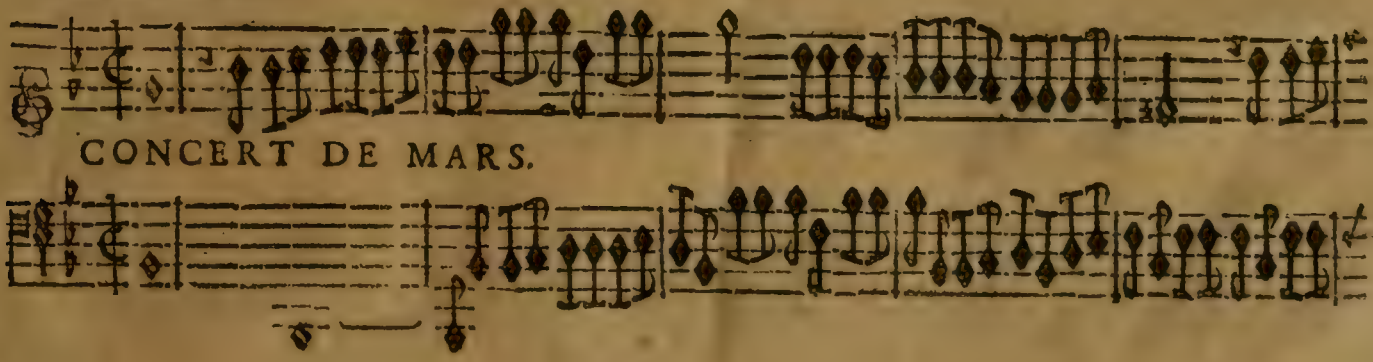
FIN DE LA PREMIERE ENTRE'E.

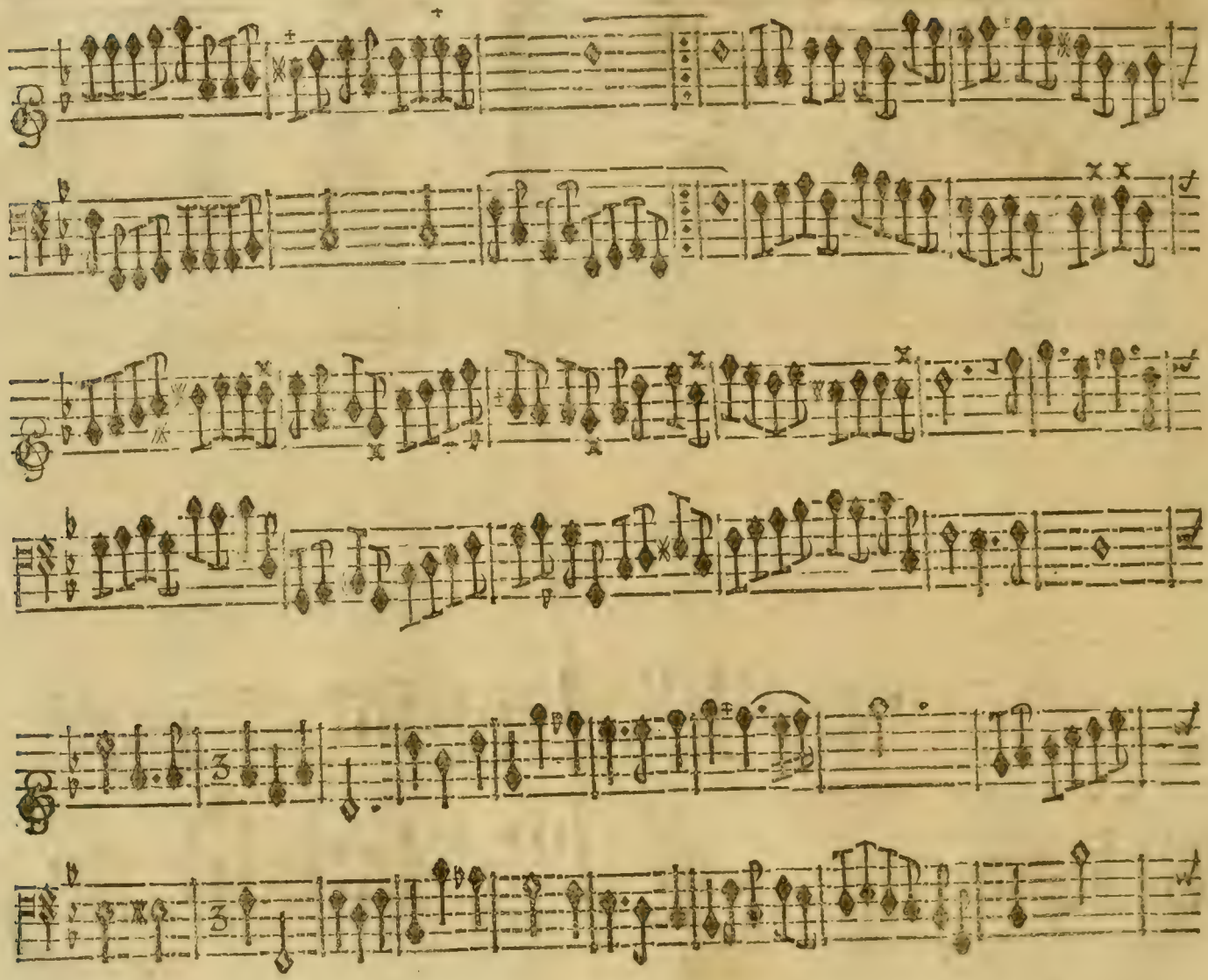
SECONDE ENTRE'E.

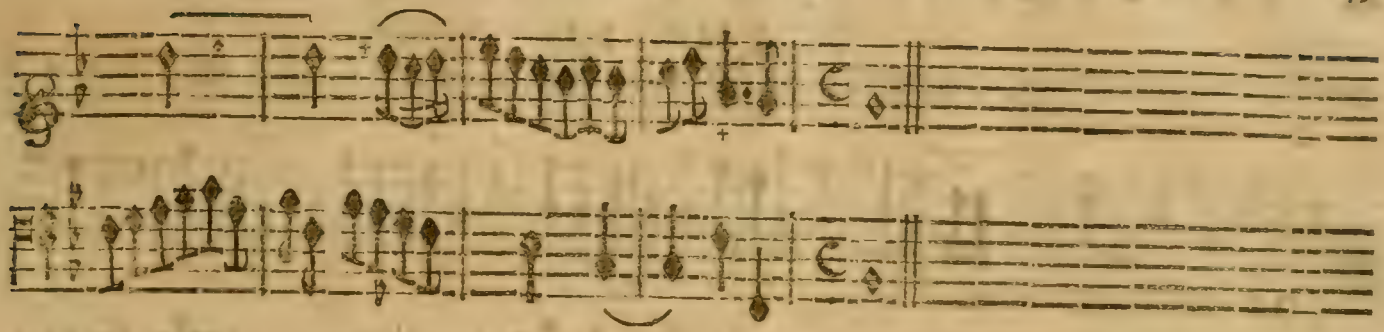
SCENE PREMIERE.

RENAUD & LES DEUX CHEVALIERS.

Du Ballet des Arts.

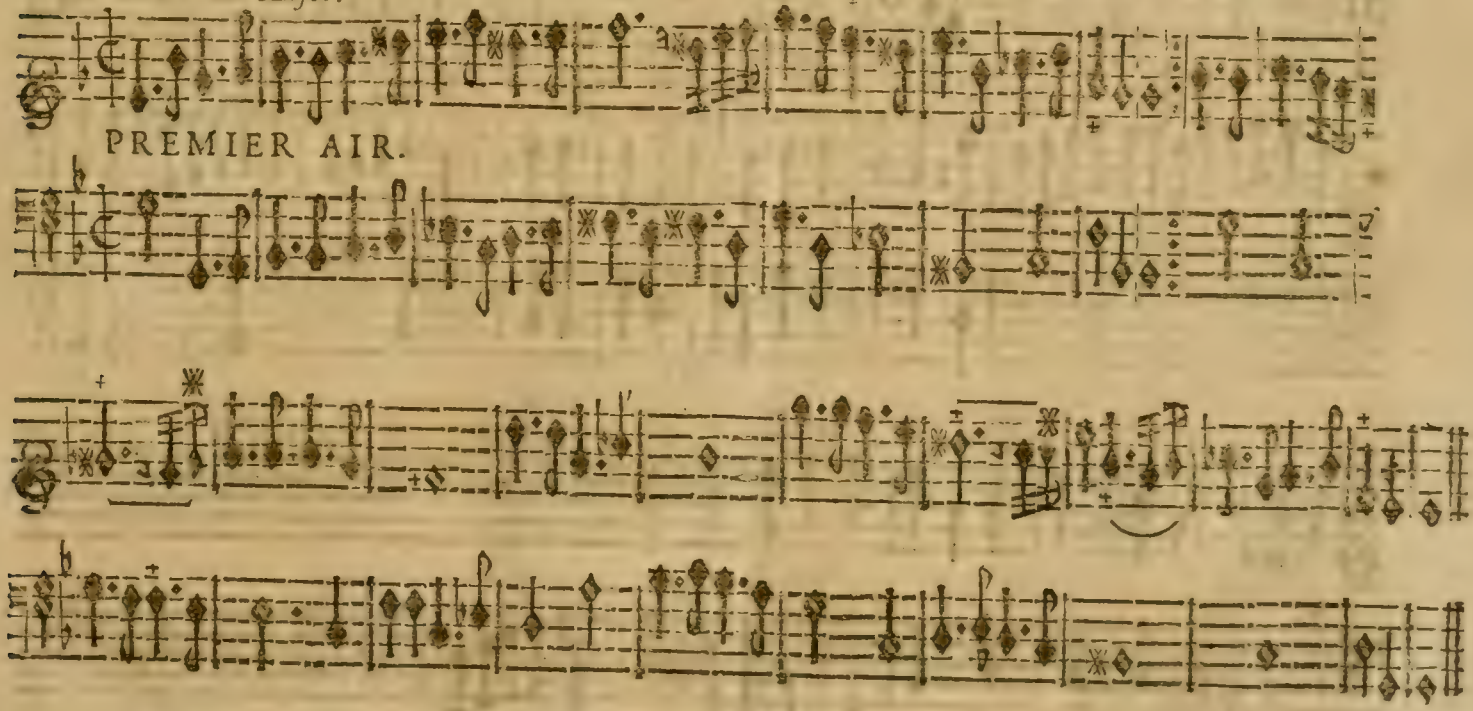






Du Ballet des Muſes.

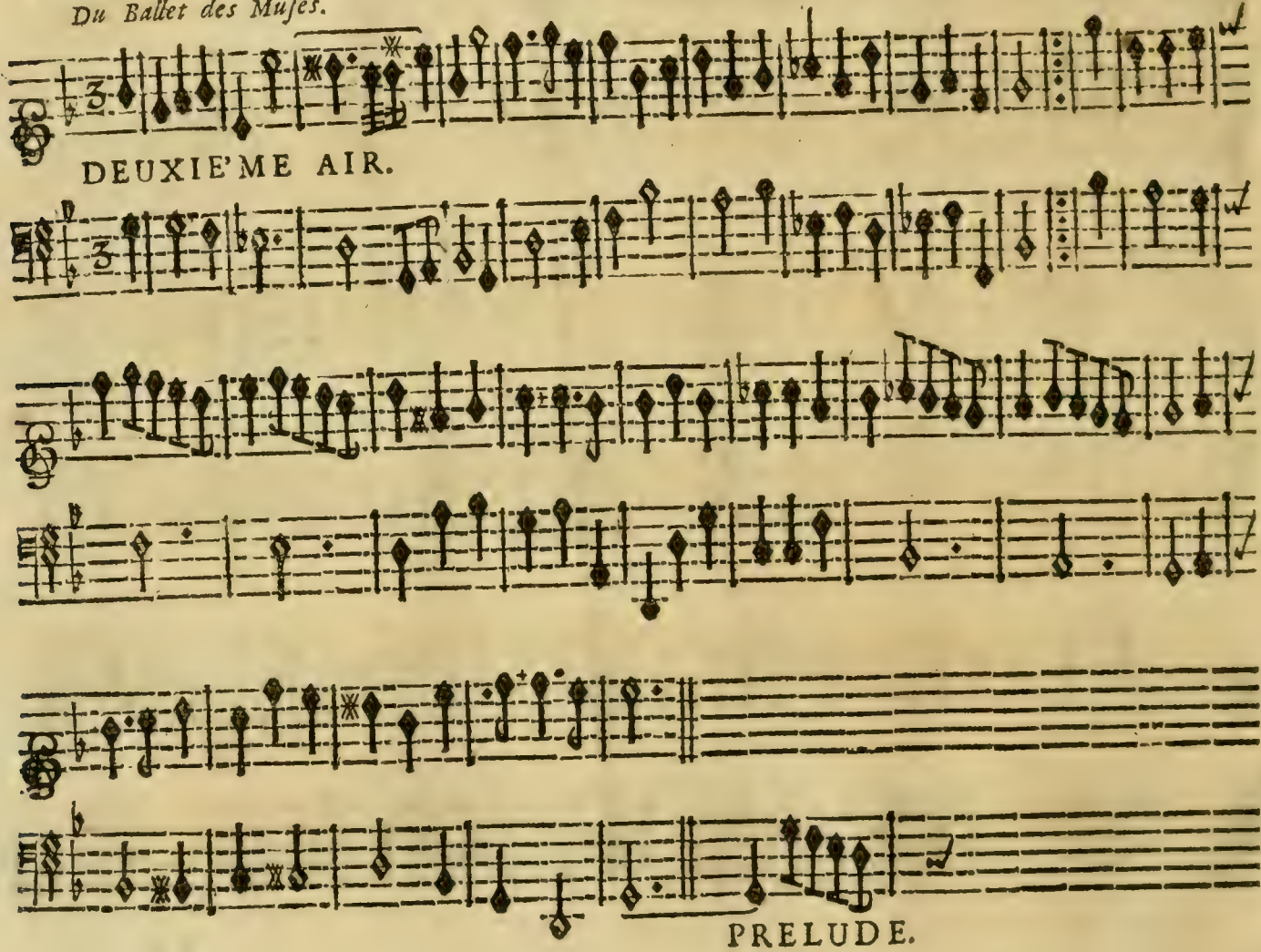
PREMIER AIR.



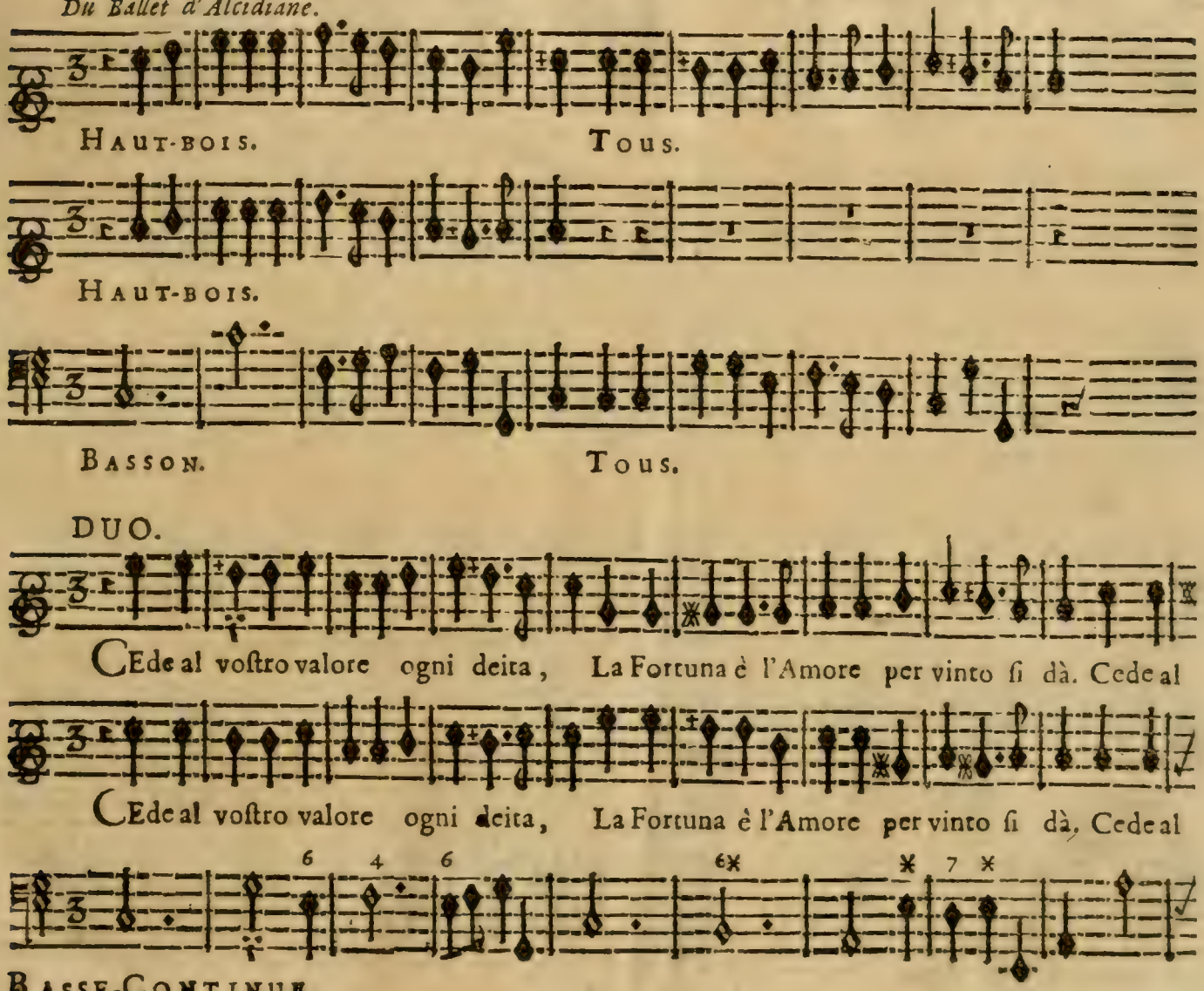
SCENE II.

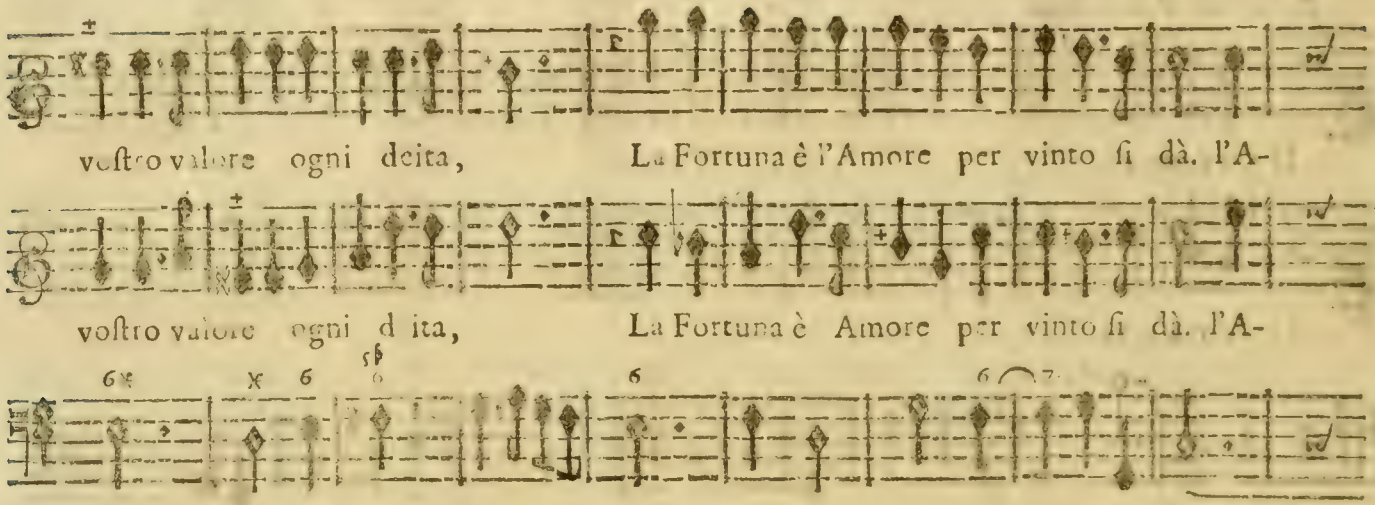
RENAUD, LES DEUX CHEVALIERS. Troupe d'Habitans du Palais Enchanté d'Armide.

Du Ballet des Muſes.

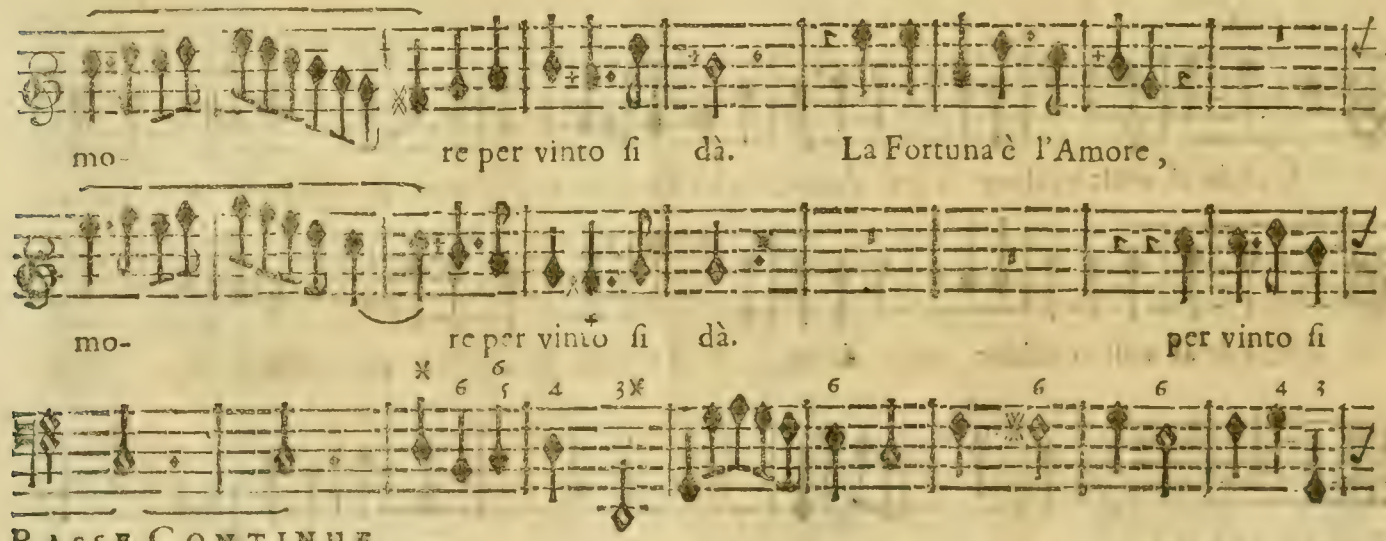


Du Ballet d'Alcidiane.



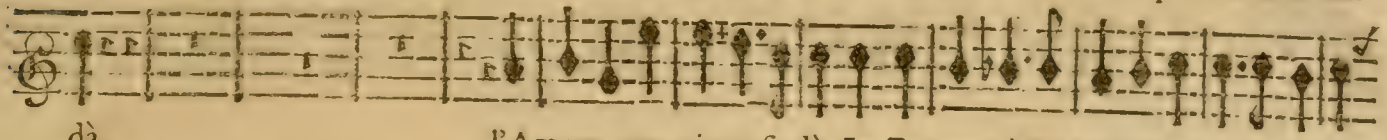


BASSE-CONTINUE

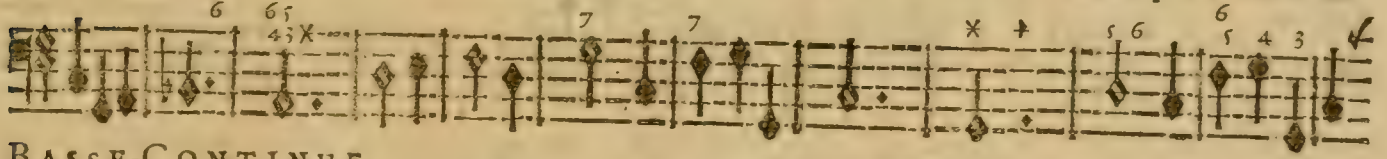


BASSE-CONTINUE.

per vinto si dà. La Fortuna è l'Amore per vinto si dà.

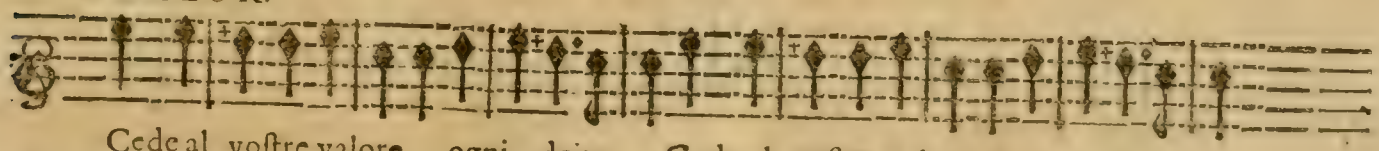


dà. l'Amore per vinto si dà. La Fortuna è l'Amore per vinto si dà.

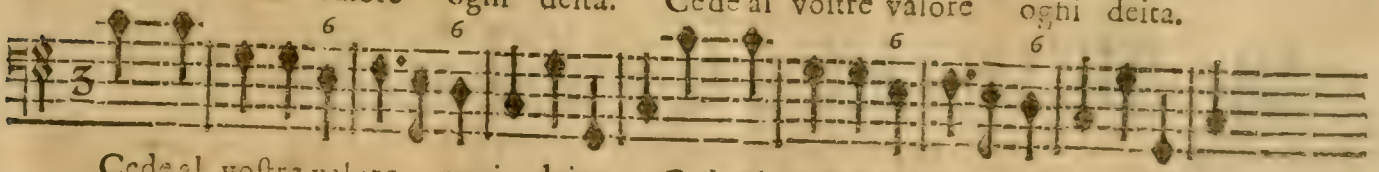


BASSE-CONTINUE.

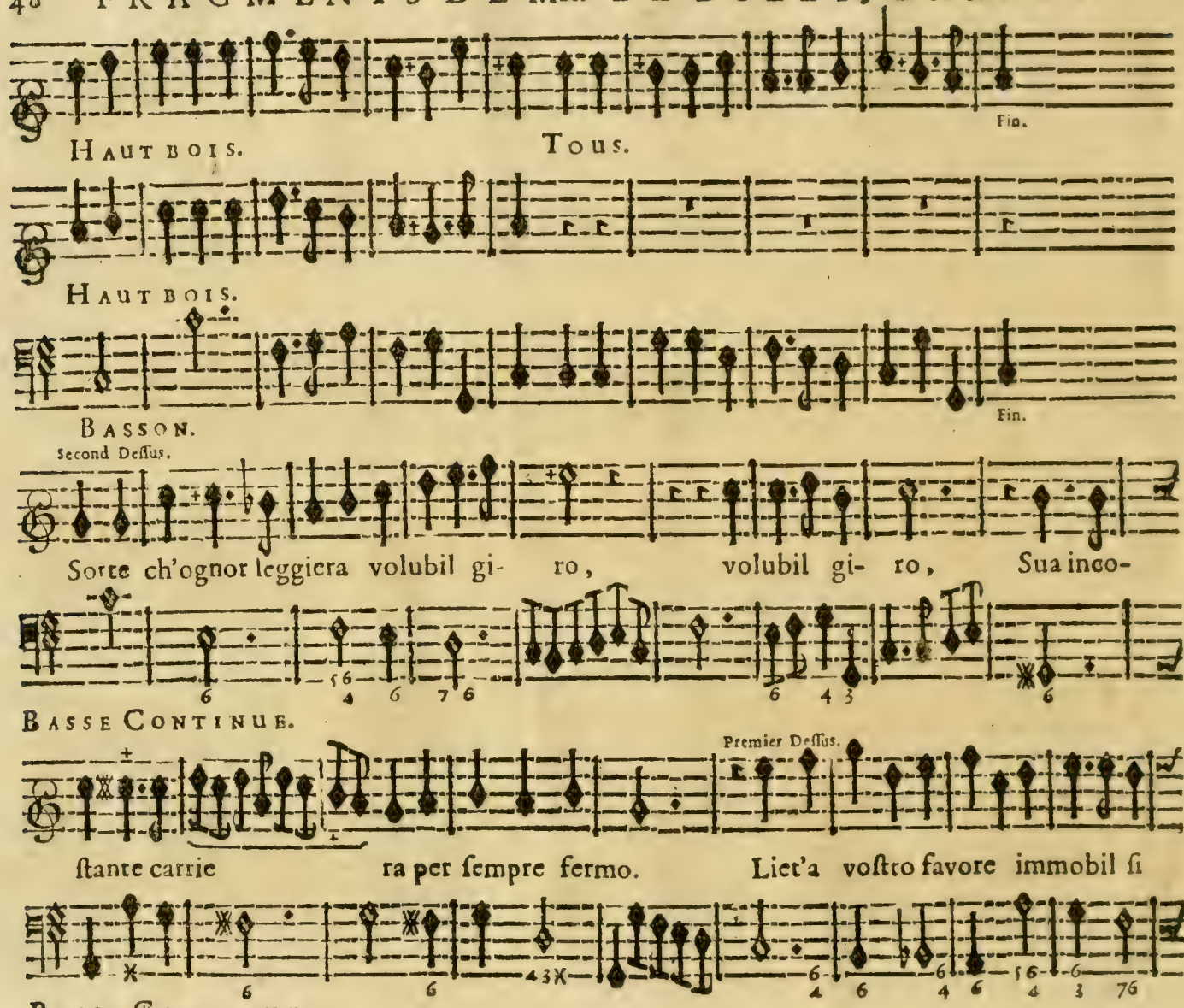
CHOEUR.

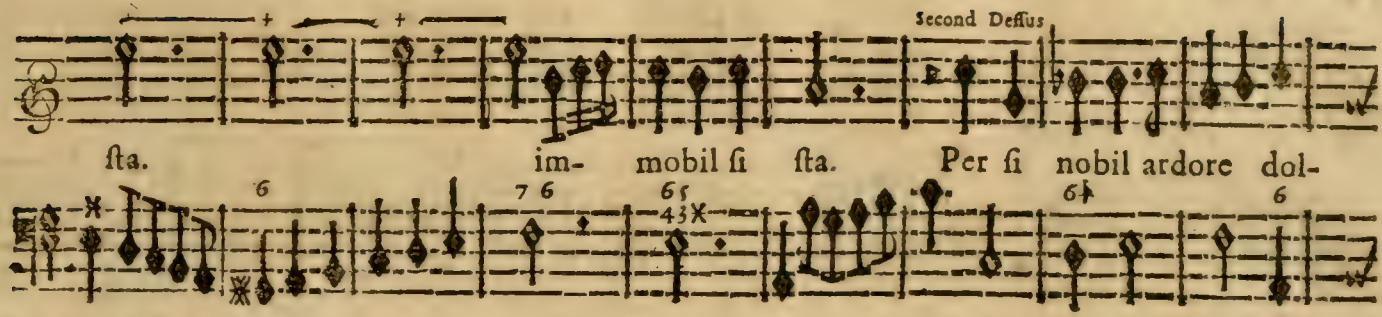


Cede al voſtre valore ogni deita. Cede al voſtre valore ogni deita.

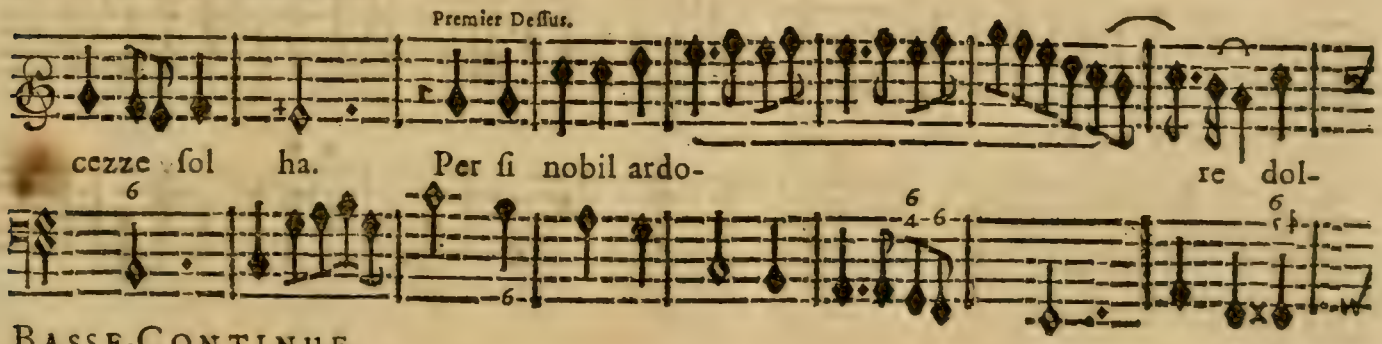


Cede al voſtre valore ogni deita. Cede al voſtre valore ogni deita.

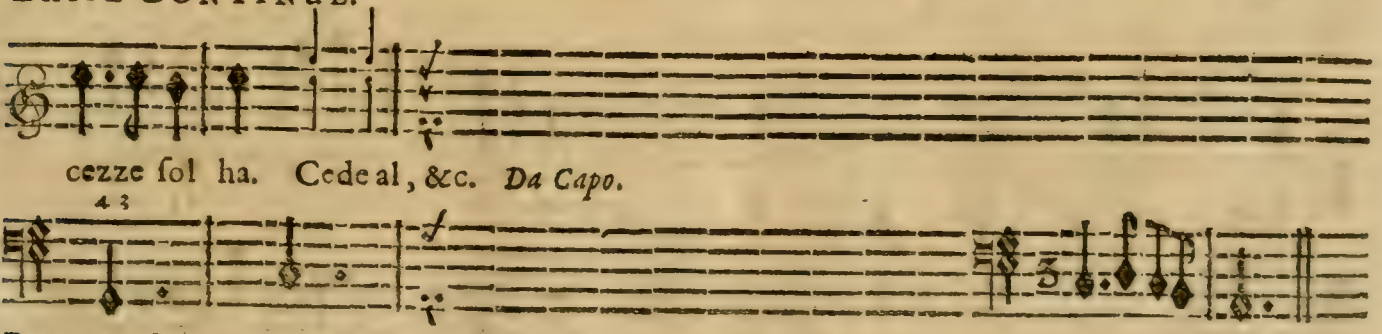

Fin.
Haut bois. Tous.
Haut bois.
Basson.
Fin.
Second Dessus.
Sorte ch'ognor leggiera volubil gi- ro, volubil gi- ro, Sua inco-
Basse Continue.
Premier Dessus.
stante carrie ra per sempre fermo. Liet'a vostro favore immobil si
Basse-Continue.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

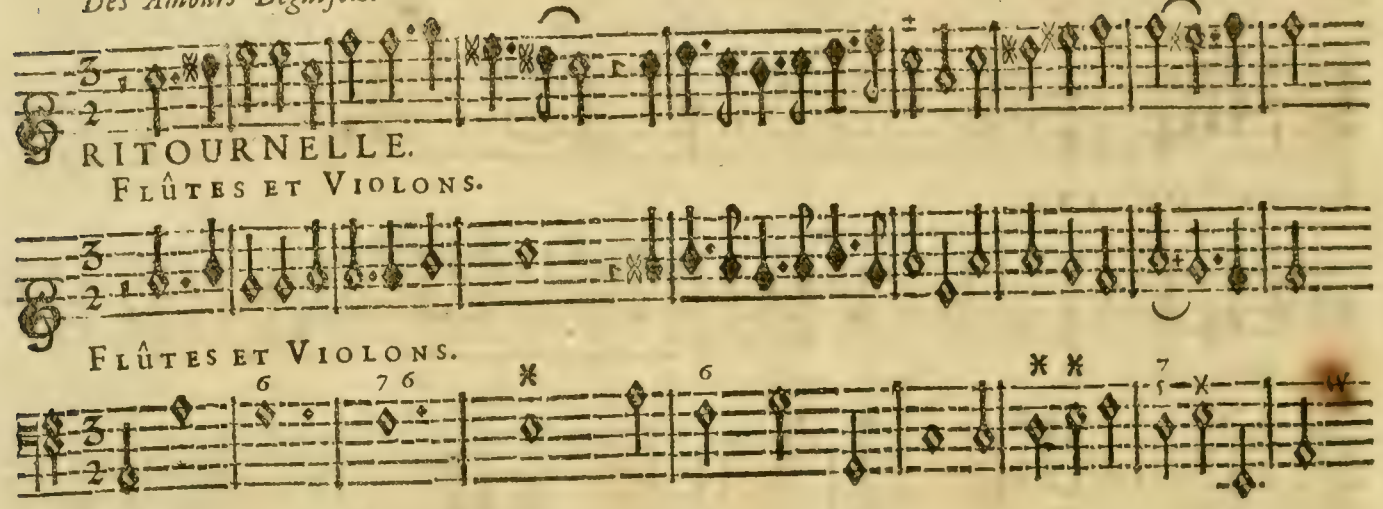
PRELUDE.

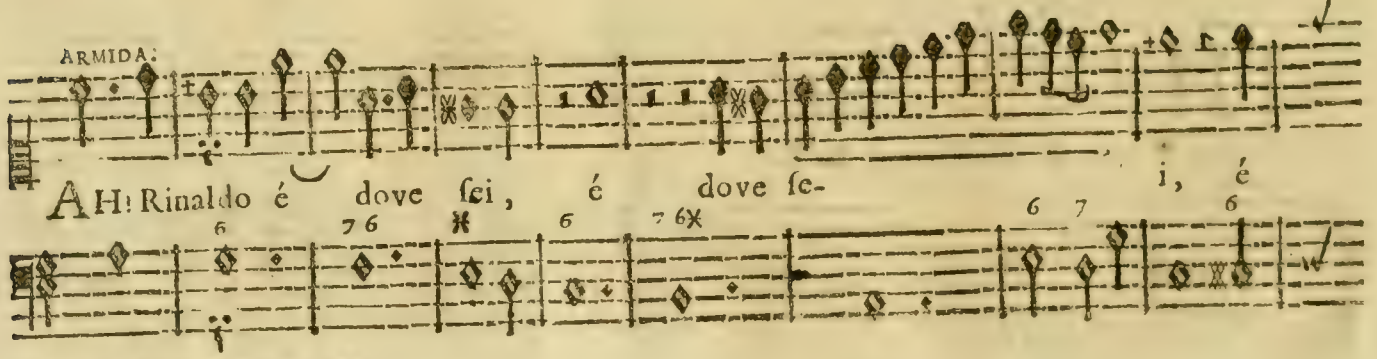
On reprend le Duo page 45. Le Chœur page 47. & la Symphonie par où l'on finit.

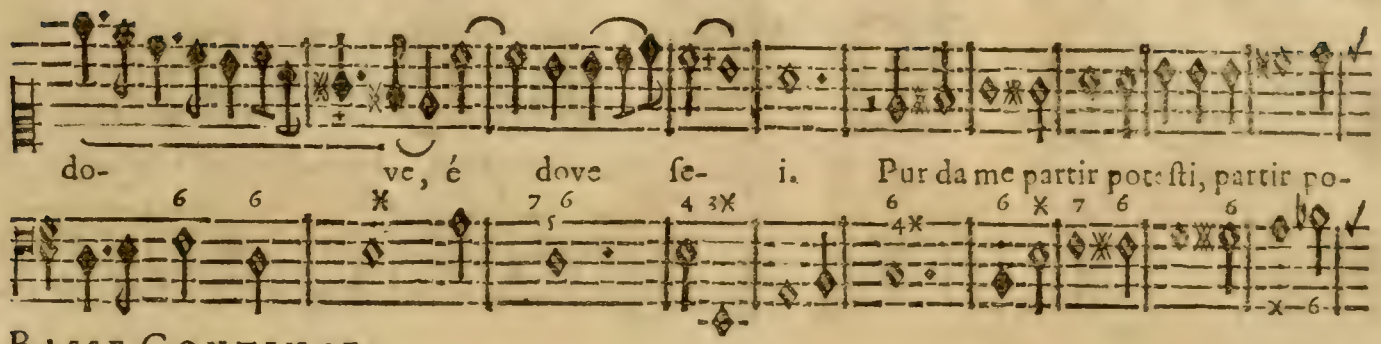
SCENE III.

ARMIDE, & sa Suite.

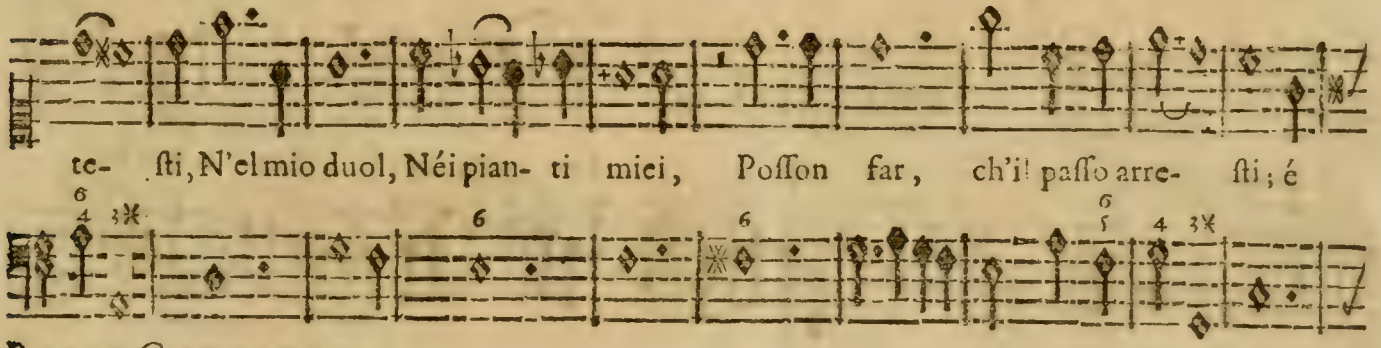
Des Amours Déguisez.



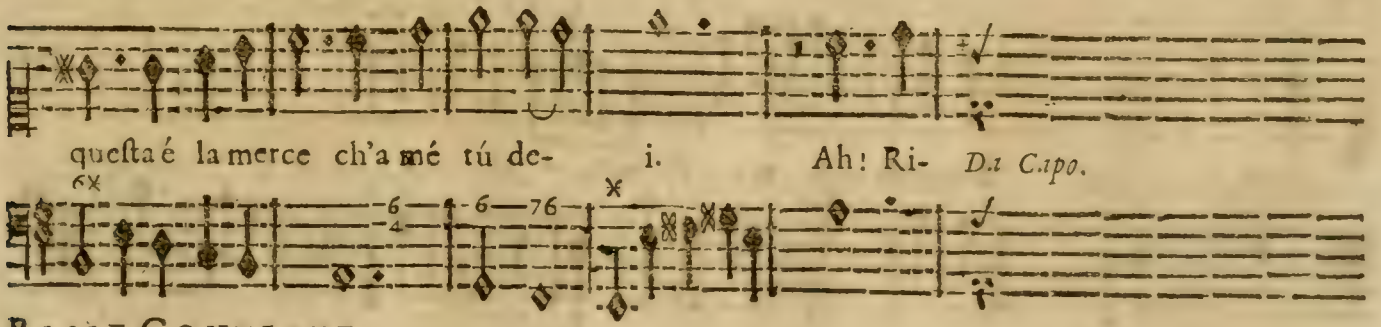




BASSE-CONTINUE.

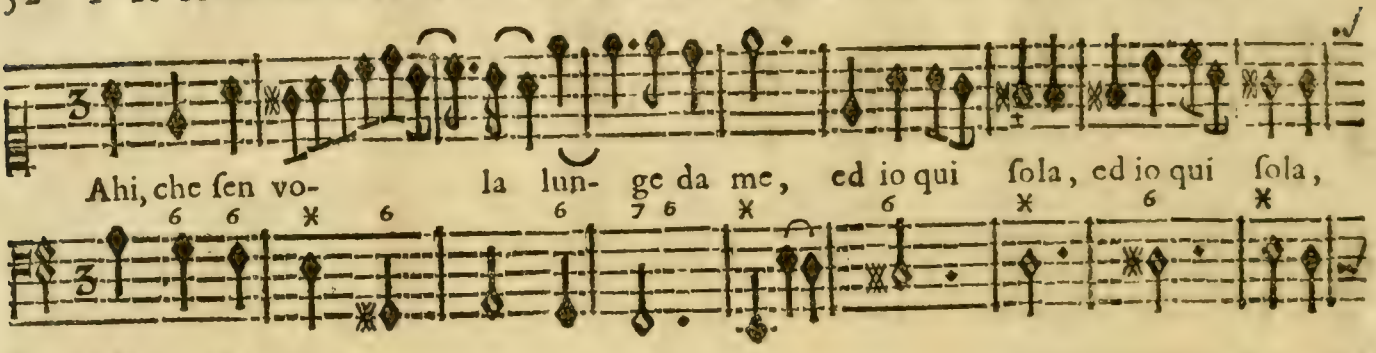


BASSE-CONTINUE.

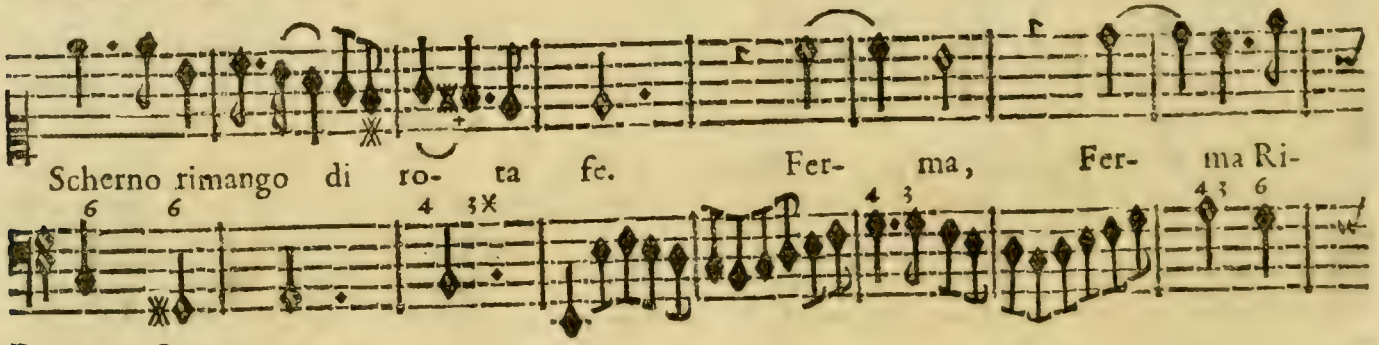


BASSE-CONTINUE.

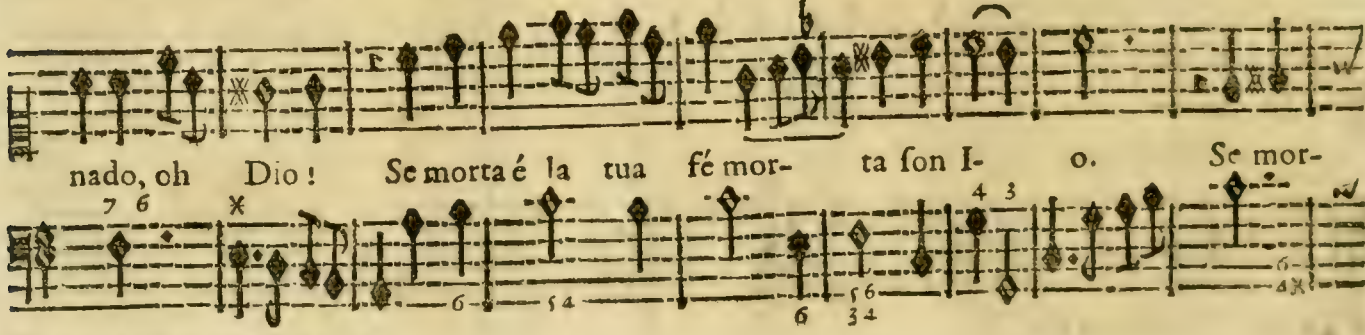
On reprend la Ritournelle qui eſt devant Ah! Rinaldo.



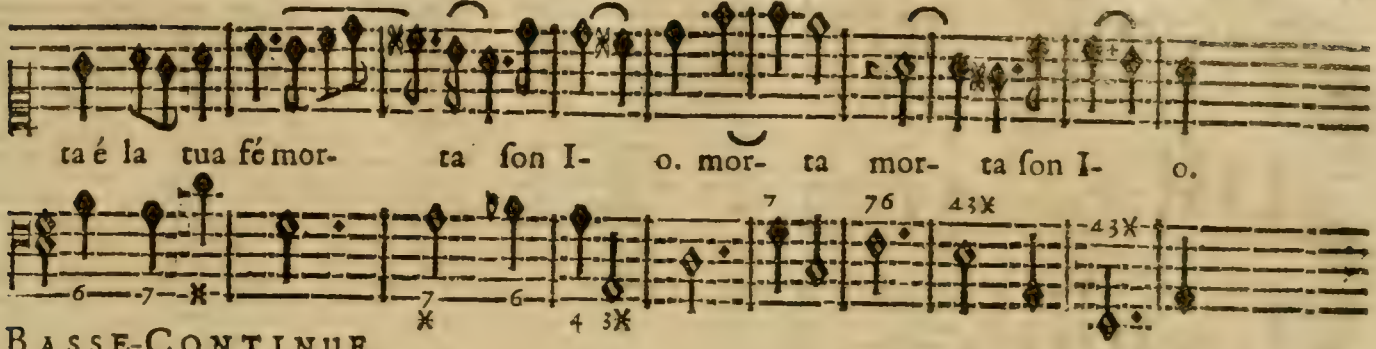
BASSE-CONTINUE.



BASSE-CONTINUE.

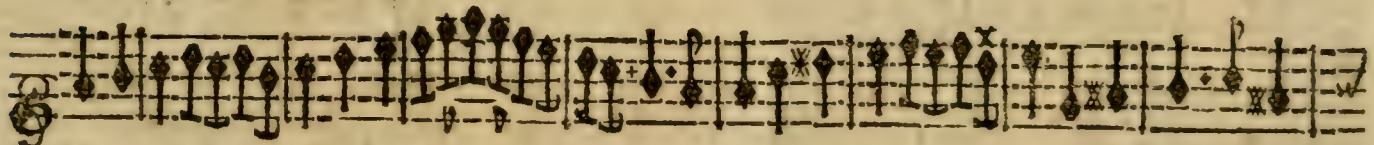


BASSE-CONTINUE.

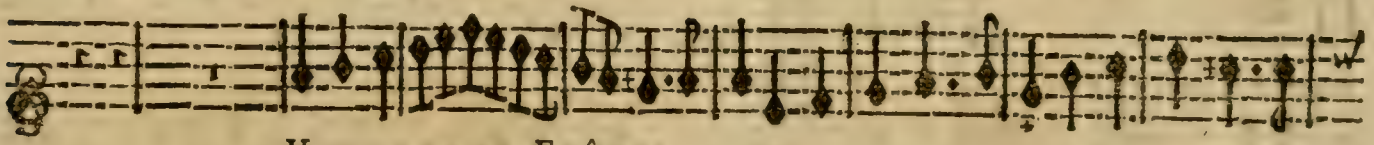


BASSE-CONTINUE.

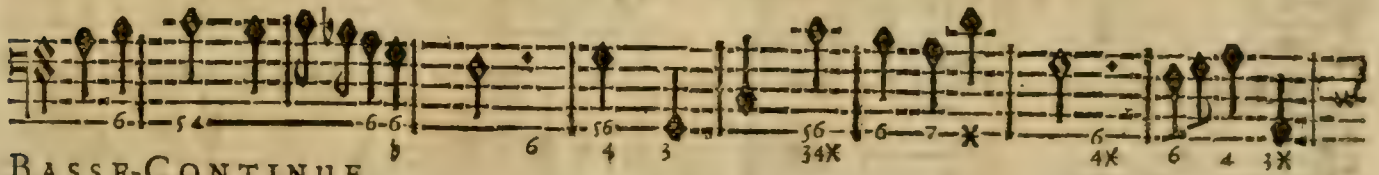
RITOURNELLE.



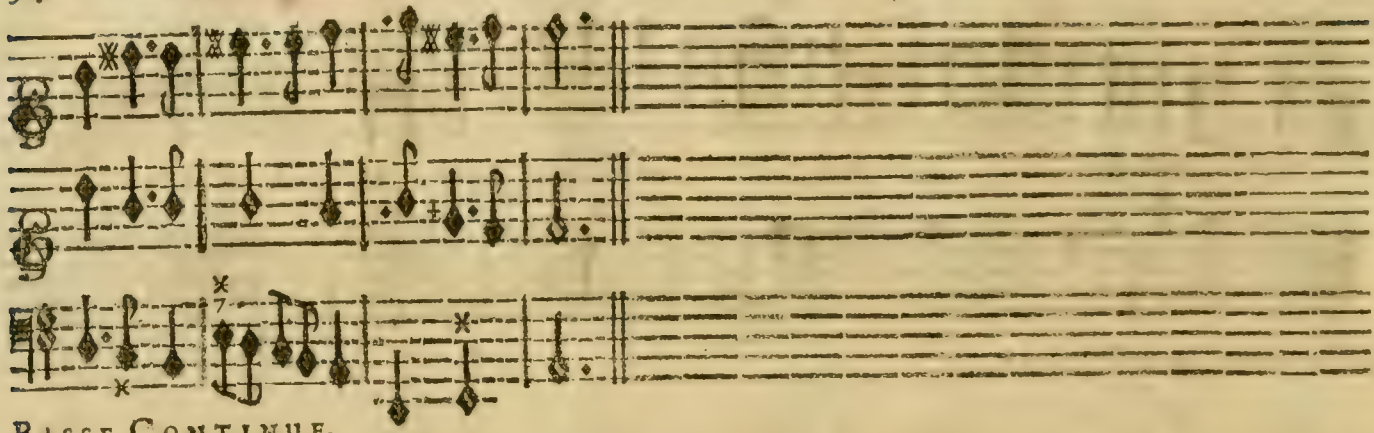
VIOLONS ET FLÛTES.



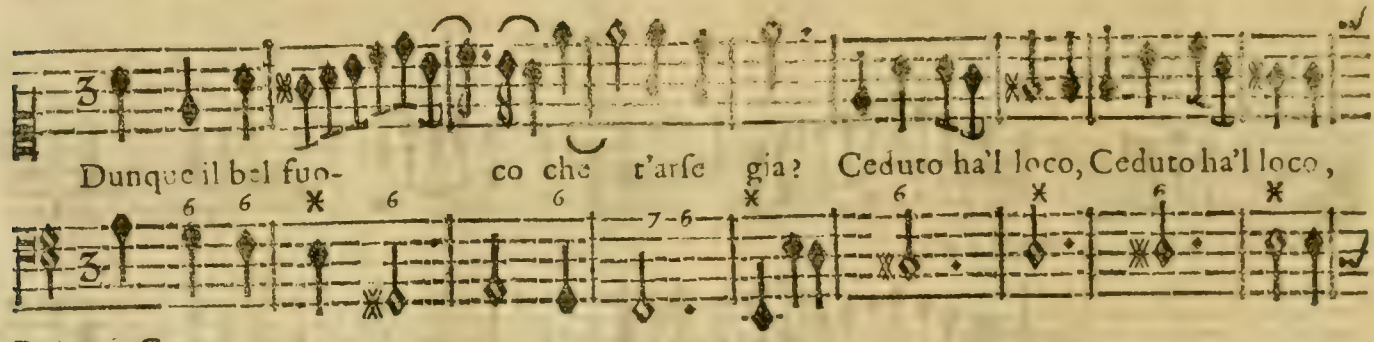
VIOLONS ET FLÛTES.



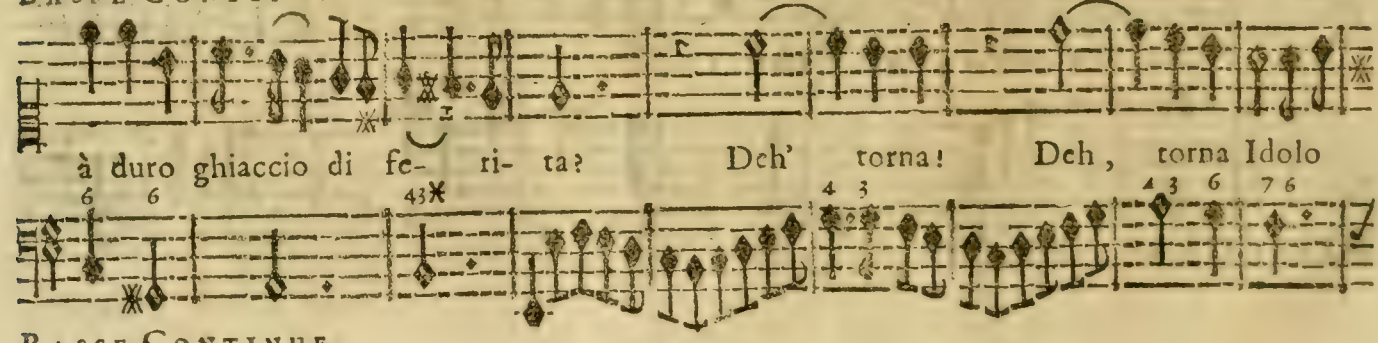
BASSE-CONTINUE.



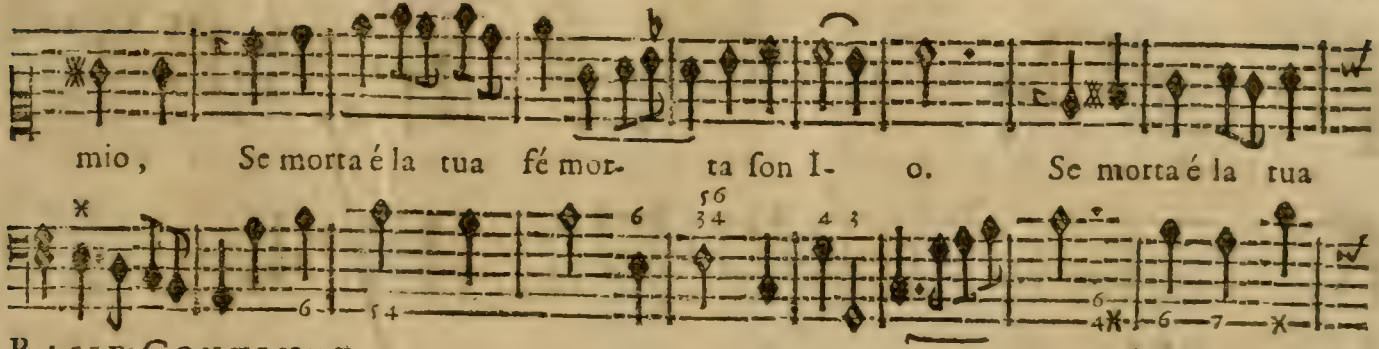
BASSE-CONTINUE.



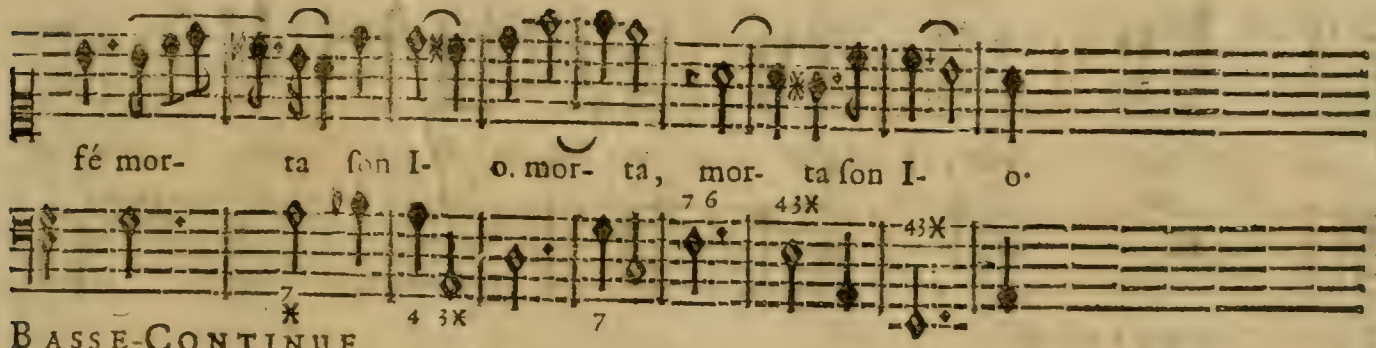
BASSE-CONTINUE.



BASSE-CONTINUE.

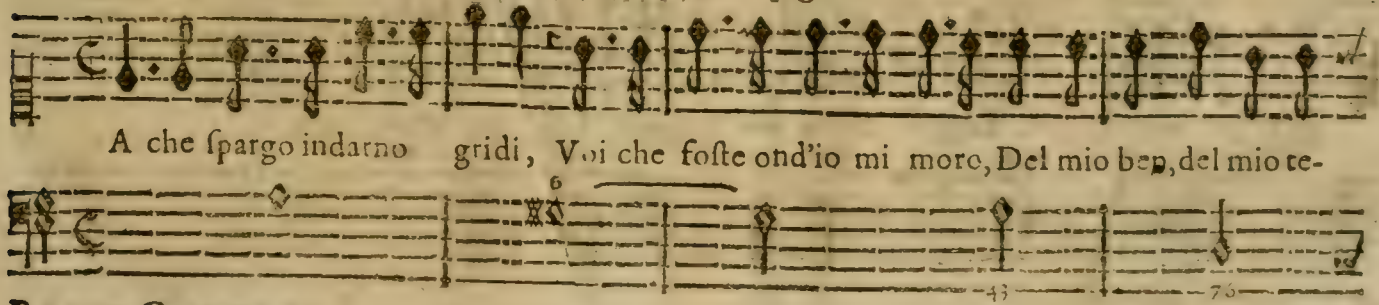


BASSE-CONTINUE.



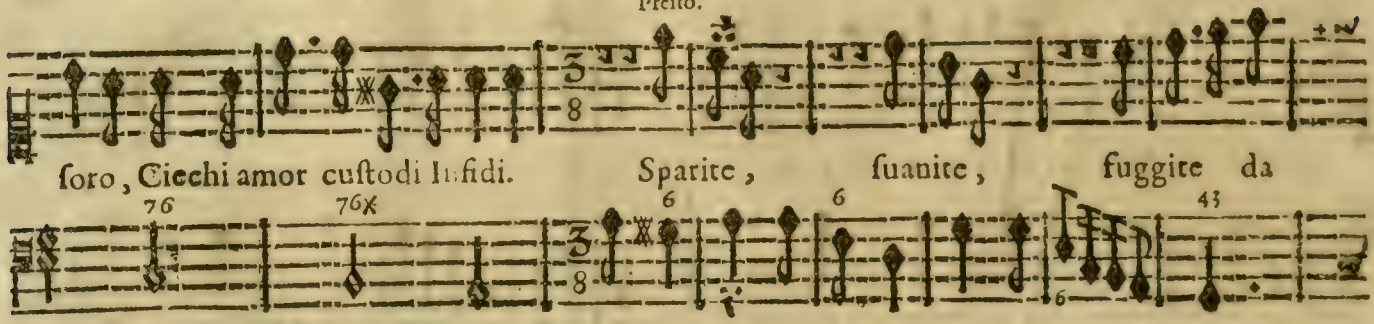
BASSE-CONTINUE

On reprend la Ritournelle page 53.

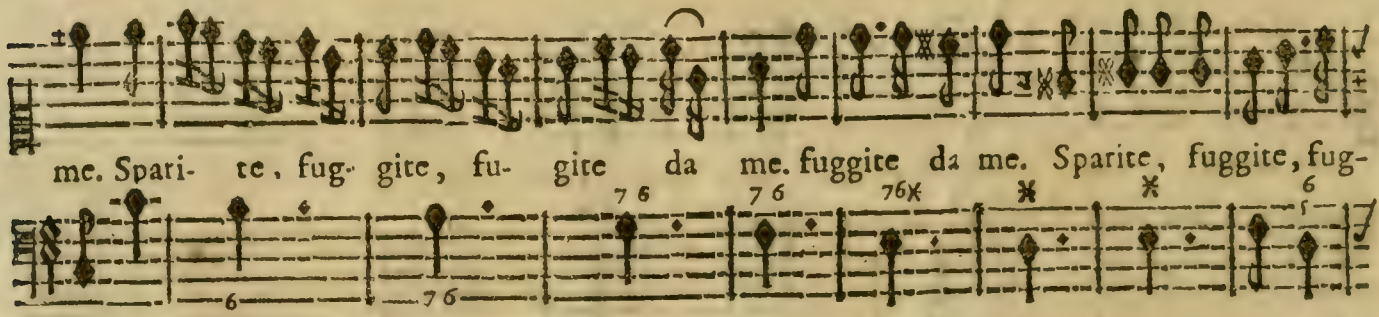


BASSE-CONTINUE.

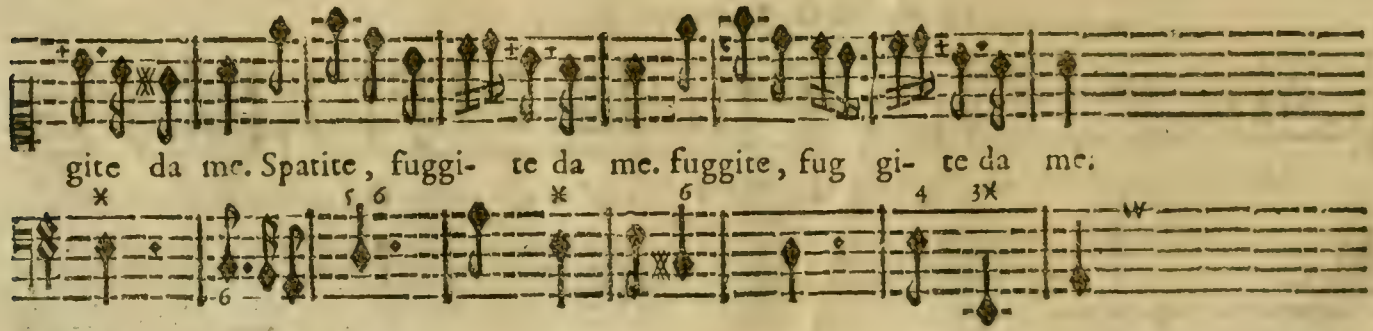
Presto.



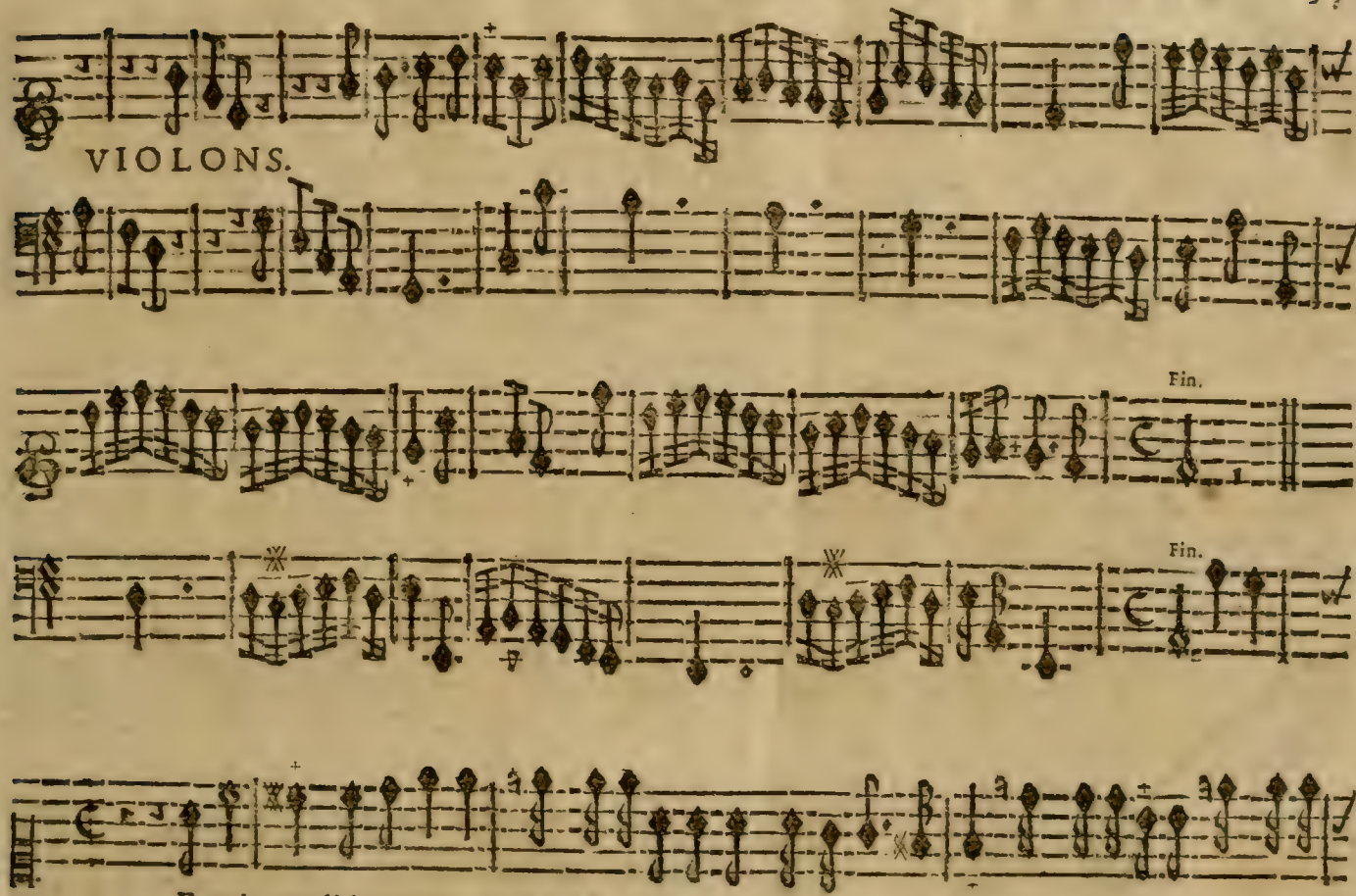
BASSE-CONTINUE.

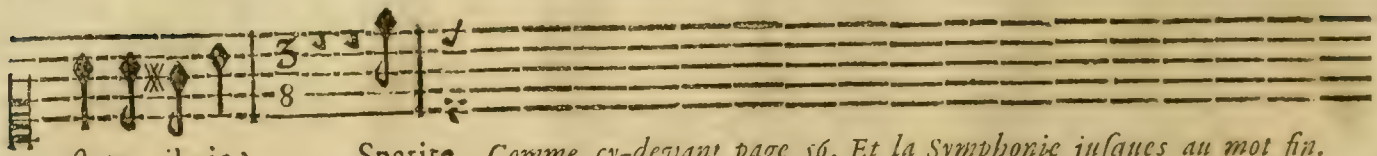


BASSE-CONTINUE.

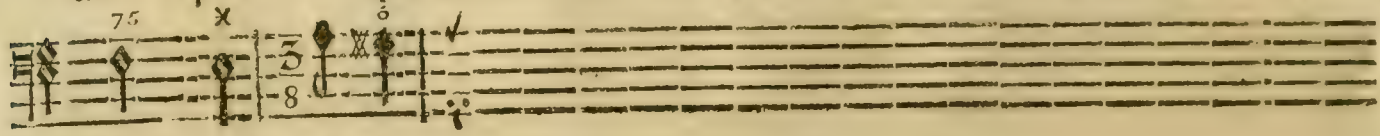


BASSE-CONTINUE.


VIOLONS.
Fin.
Fin.
E voi, moli incantate, Ch'al fugitivo non arreſtate il pie? Ch'il fugitivo non arre-
BASSE-CONTINUE.



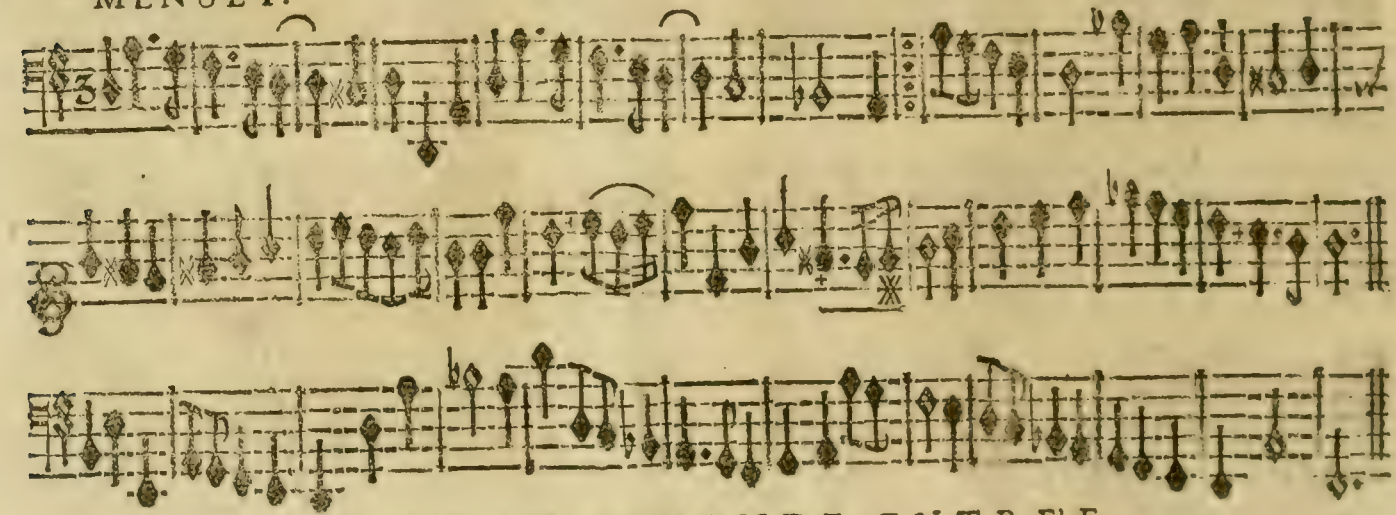
ſtate il pie? Sparite, *Comme cy-devant page 56. Et la Symphonie juſques au mot fin.*



BASSE-CONTINUE.

Du Ballet des Muſes.

MENUET.



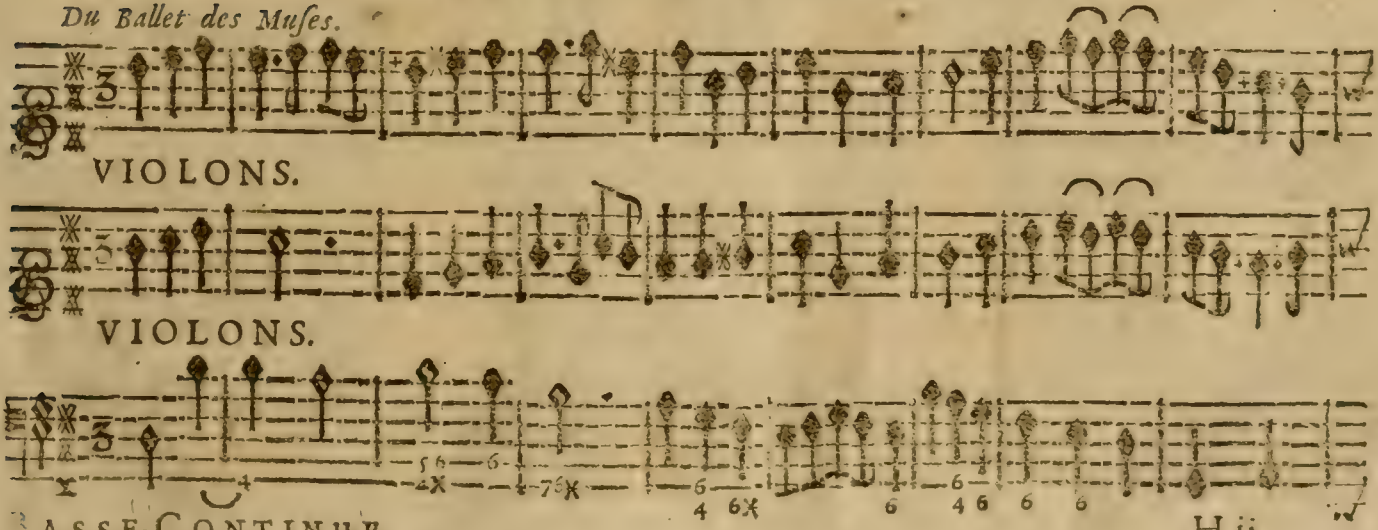
FIN DE LA SECONDE ENTRE'E.

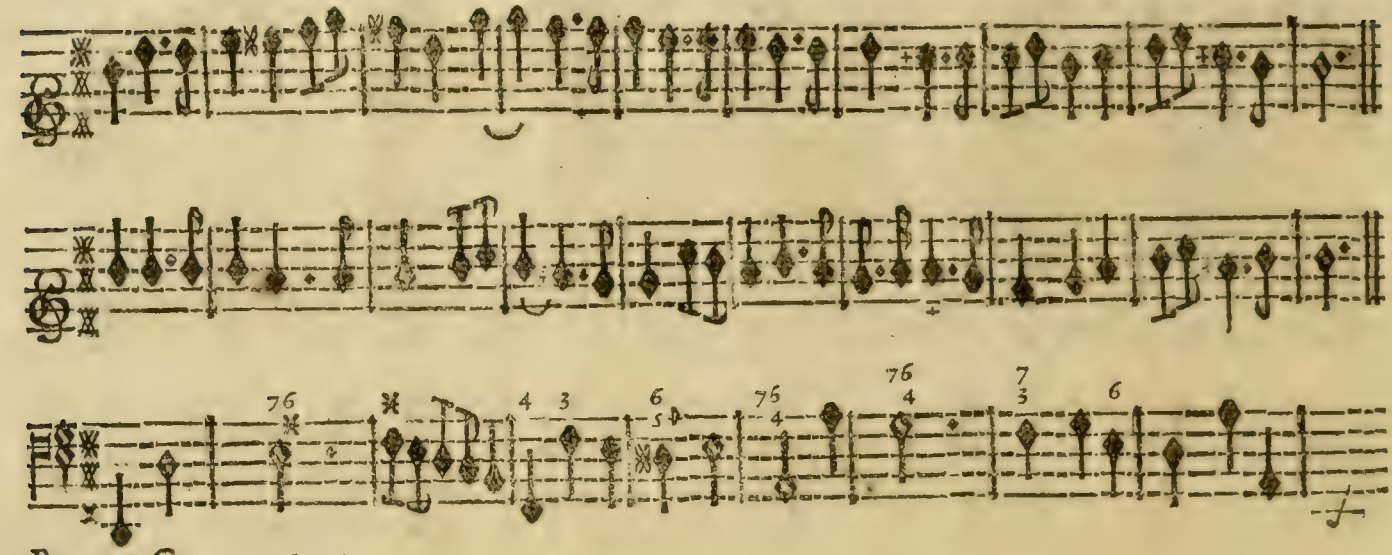
TROISIE'ME ENTRE'E.

SCENE PREMIERE.

PHILENE ſeul.

Du Ballet des Muſes.

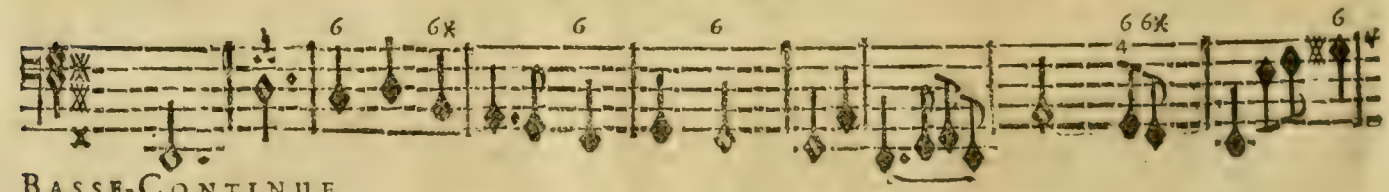




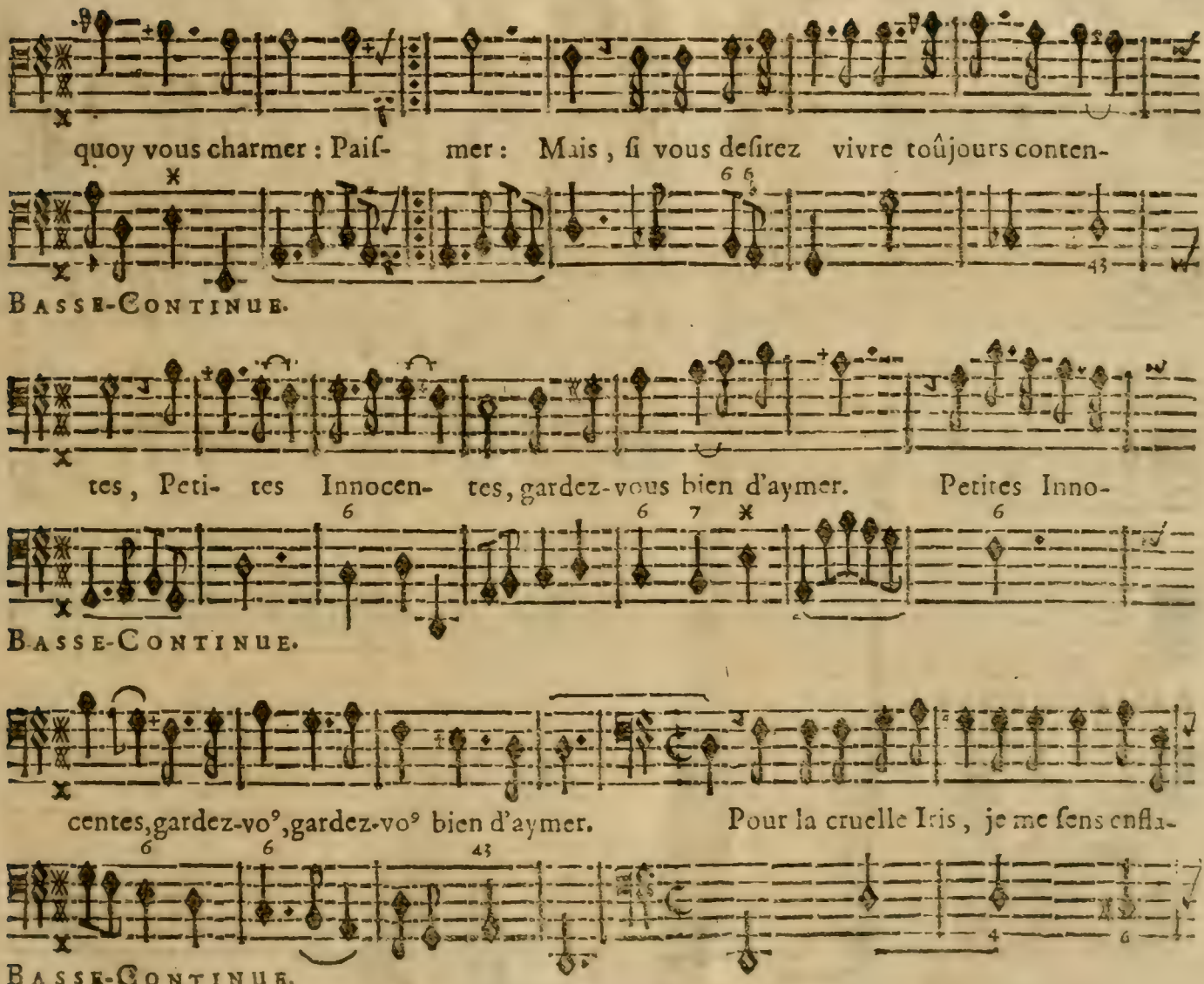
BASSE-CONTINUE.

PHILENE.

PAiſez, cheres Brebis, les Herbettes naiſſan- tes, Ces Prez & ces Gaſons, ont de-

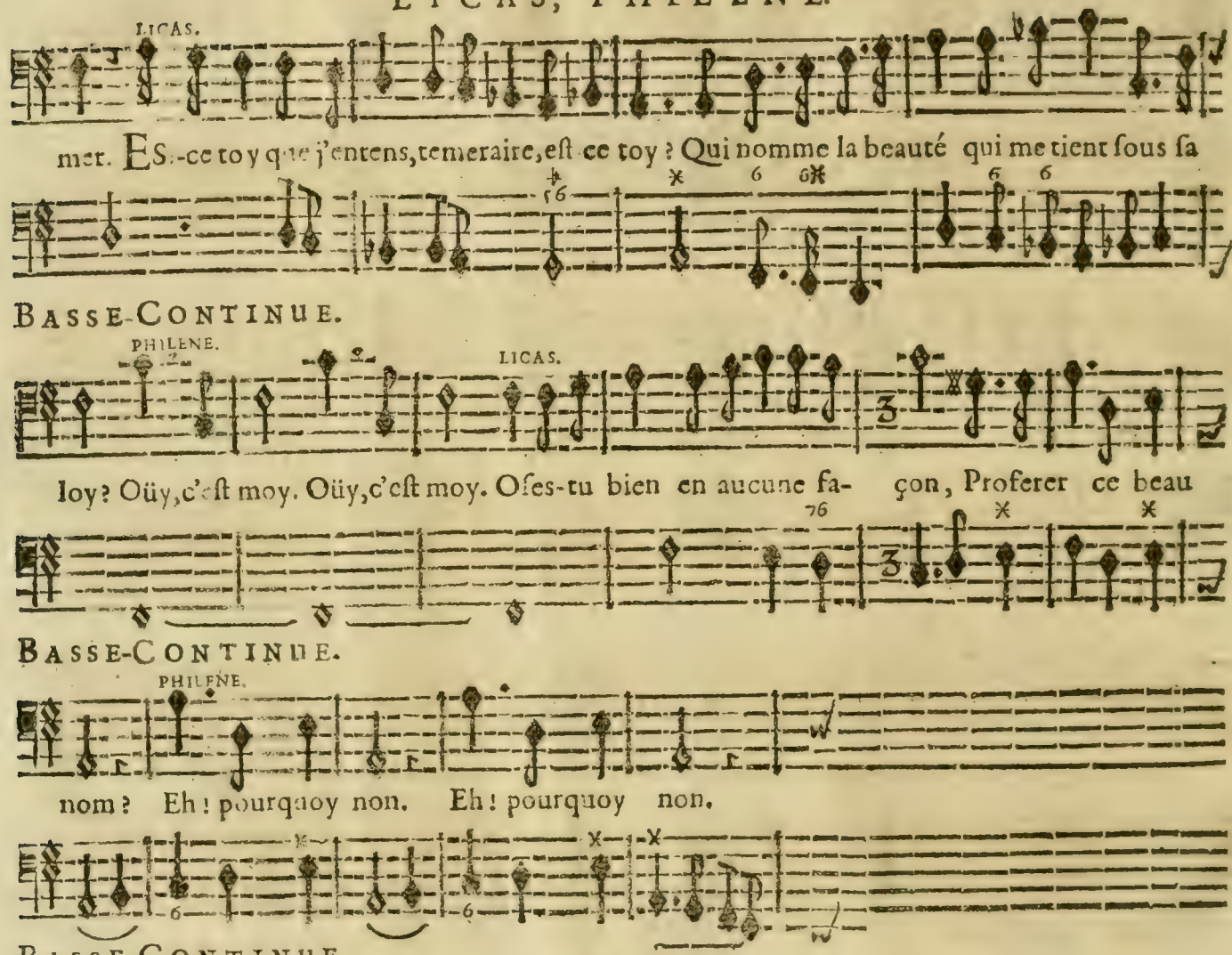


BASSE-CONTINUE.


quoy vous charmer : Paiſ- mer : Mais , ſi vous deſirez vivre toûjours conten-
Basse-Continue.
tes , Peti- tes Innocen- tes, gardez-vous bien d'aymer. Petites Inno-
Basse-Continue.
centes,gardez-vo⁹,gardez-vo⁹ bien d'aymer. Pour la cruelle Iris , je me ſens enfla-
Basse-Continue.

SCENE II.

LICAS, PHILENE.



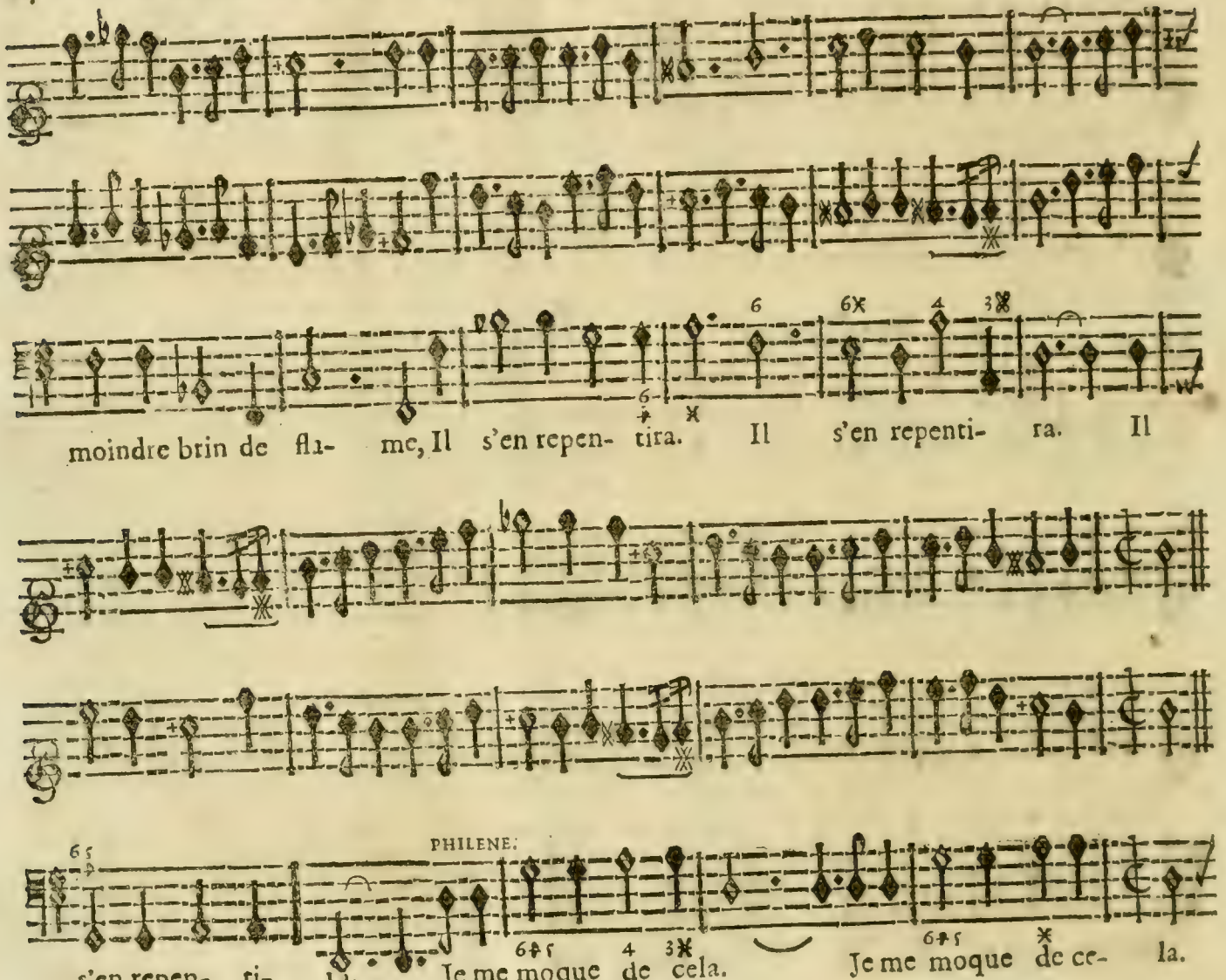
TRIO d'HAUT-BOIS.

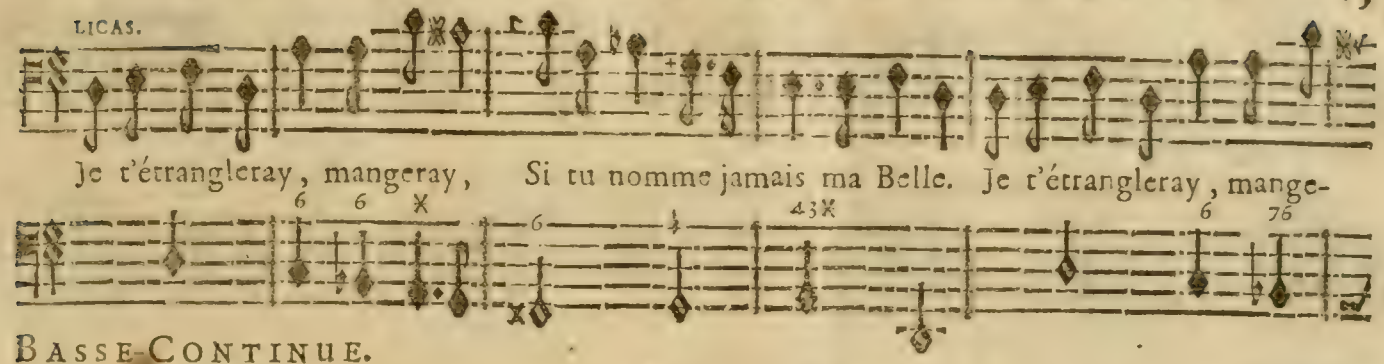
HAUT-BOIS.

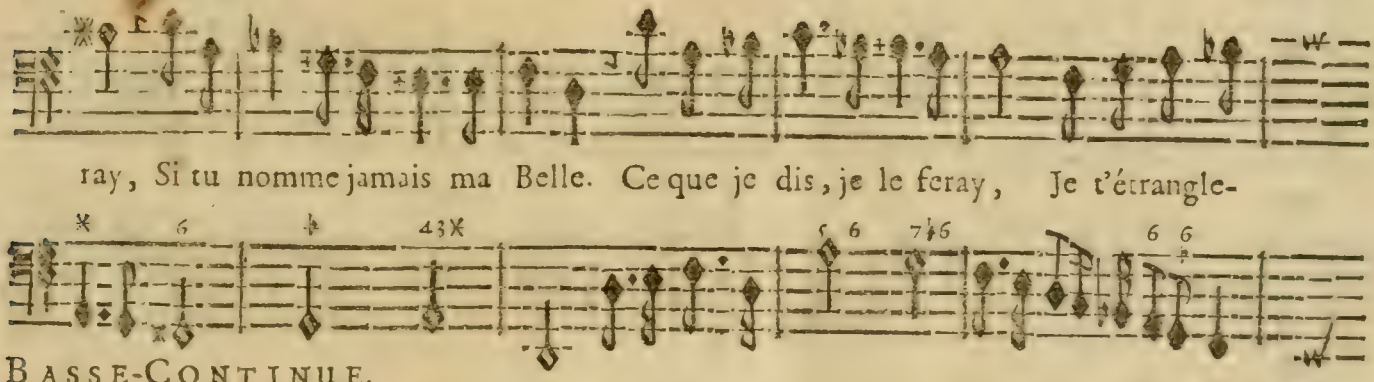
LICAS.

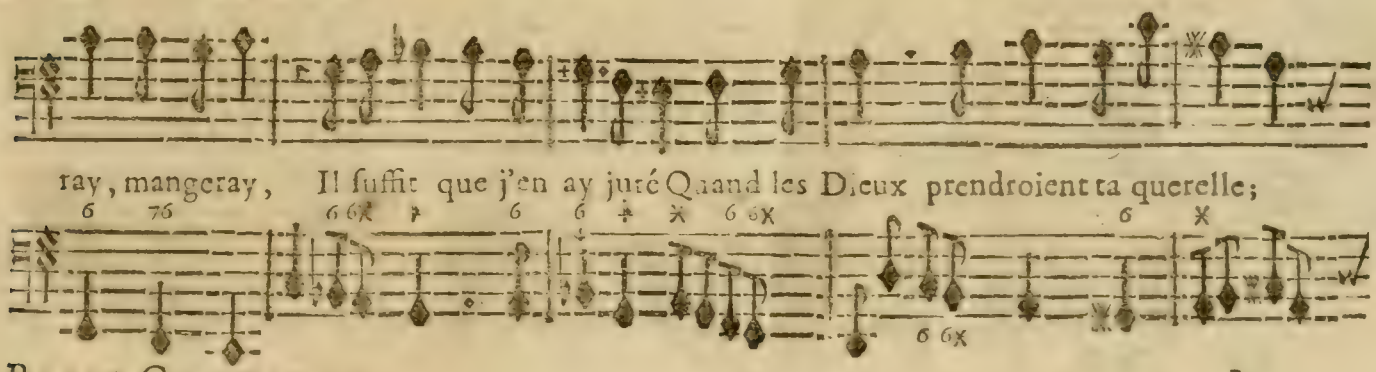
B.C. Iris, charme mon ame. Iris, charme mon ame. Et qui pour elle aura Le

moindre brin de fla- me, Il s'en repen- tira. Et qui pour elle aura Le

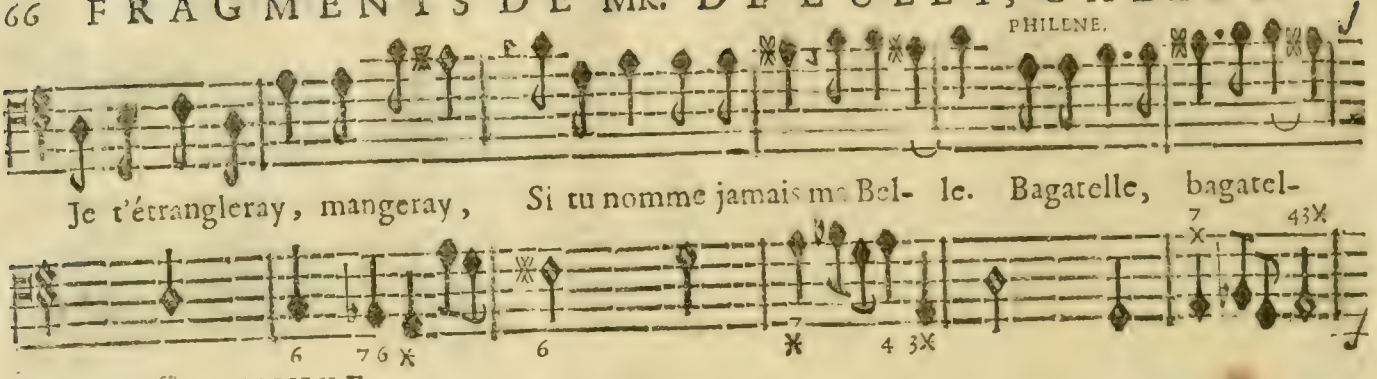

moindre brin de fla- me, Il s'en repen- tira. Il s'en repenti- ra. Il
PHILENE.
s'en repen- ti- ra. Je me moque de cela. Je me moque de ce- la.


LICAS.
Je t'étrangleray, mangeray, Si tu nomme jamais ma Belle. Je t'étrangleray, mange-
BASSE-CONTINUE.

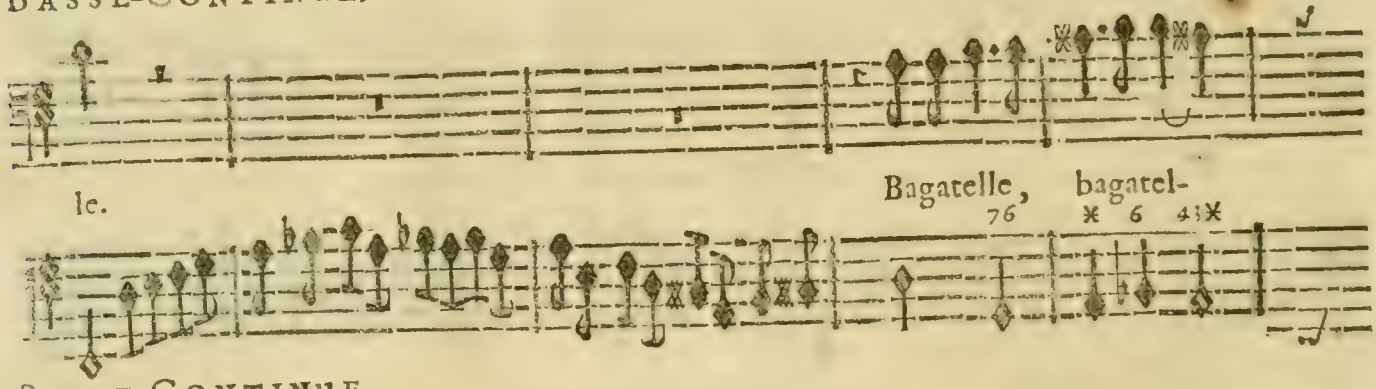

ray, Si tu nomme jamais ma Belle. Ce que je dis, je le feray, Je t'étrangle-
BASSE-CONTINUE.


ray, mangeray, Il suffit que j'en ay juré Quand les Dieux prendroient ta querelle;
BASSE-CONTINUE.

PHILENE.



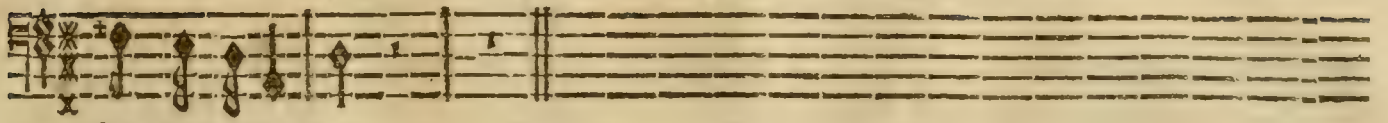
BASSE-CONTINUE.



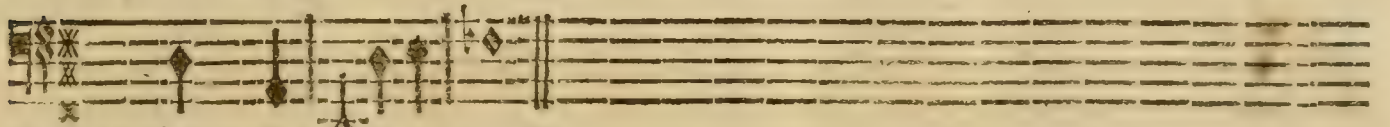
BASSE-CONTINUE.

LICAS.

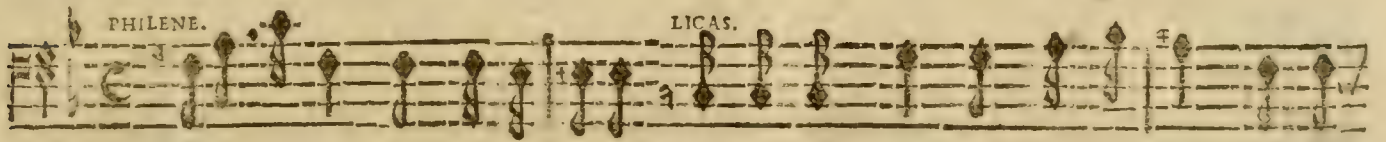
BASSE-CONTINUE.



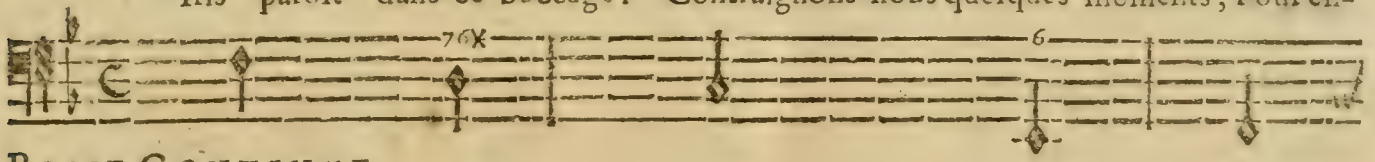
(dra l'avanta- ge.



BASSE-CONTINUE. PRELUDE.

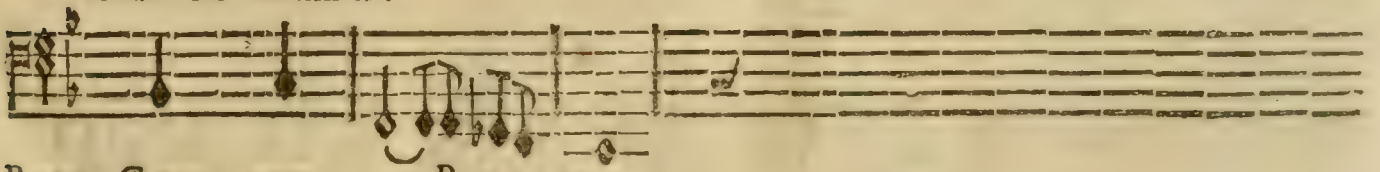


Iris paroît dans ce boccage! Contraignons-nous quelques moments, Pour en-



BASSE-CONTINUE.

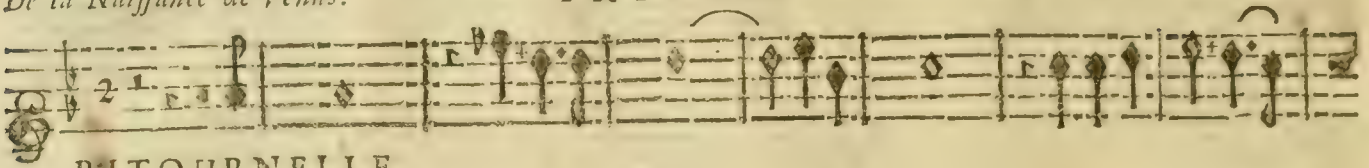
tendre ſes ſentimens.



BASSE-CONTINUE. PRELUDE.

SCENE TROISIE'ME.

De la Naiſſance de Venus. IRIS ſeule.

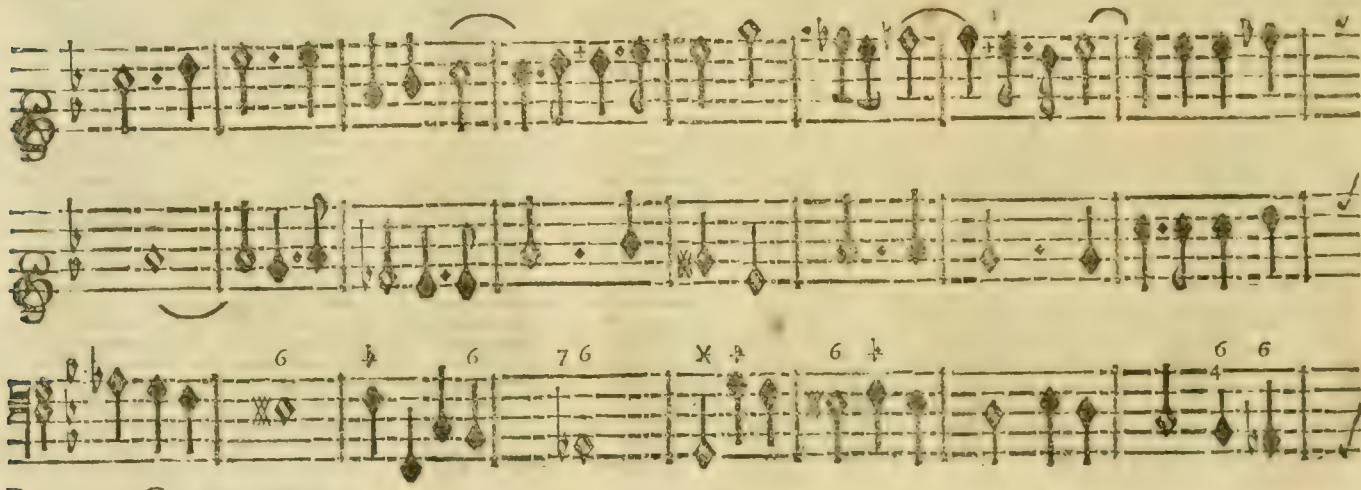


RITOURNELLE.

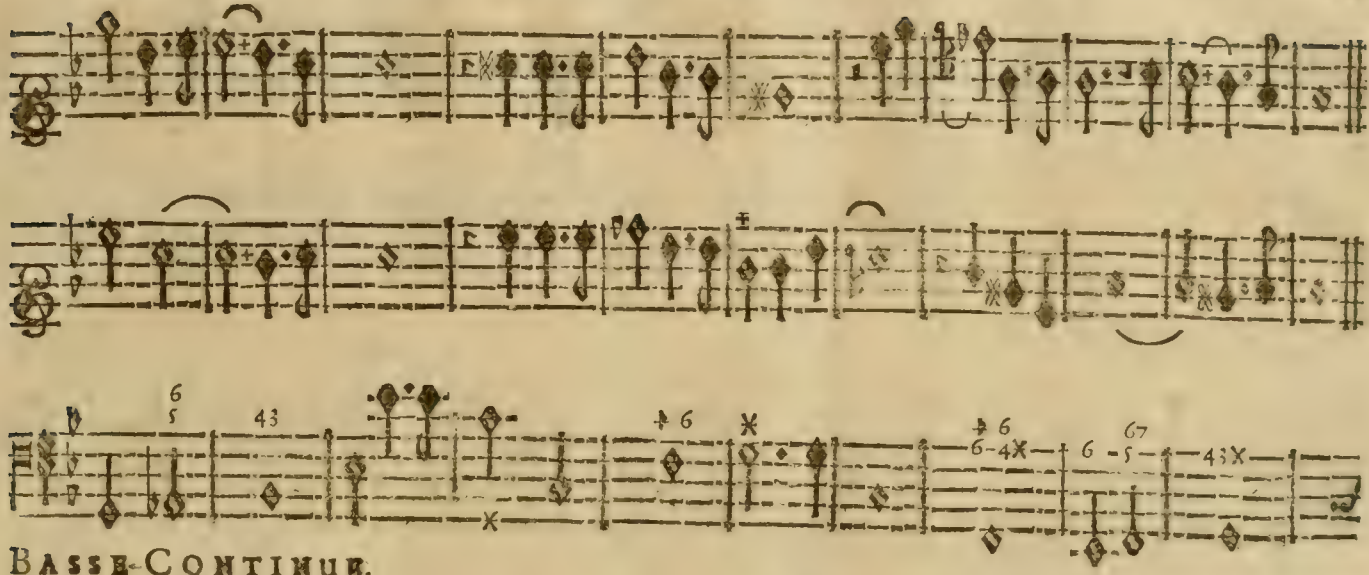
FLUTES ET VIOLONS.

FLUTES ET VIOLONS.

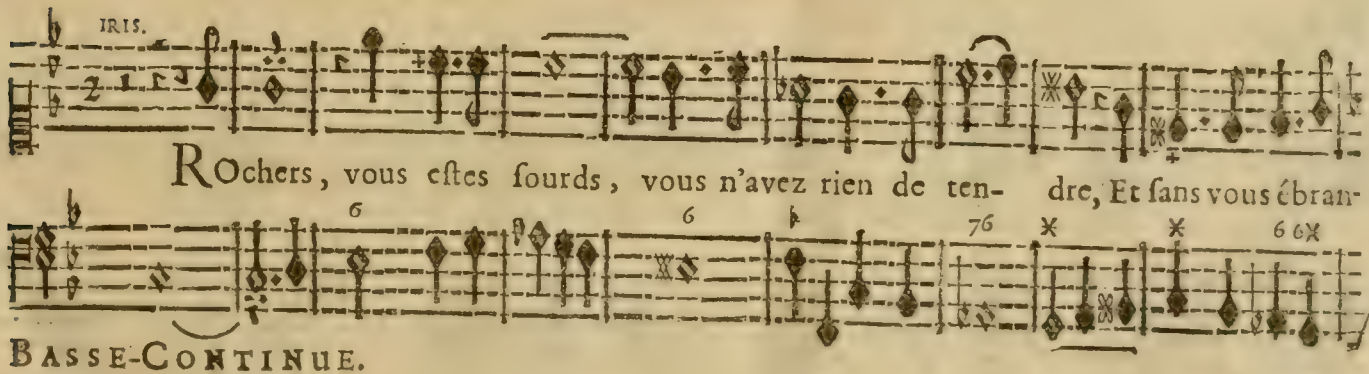
BASSE-CONTINUE.



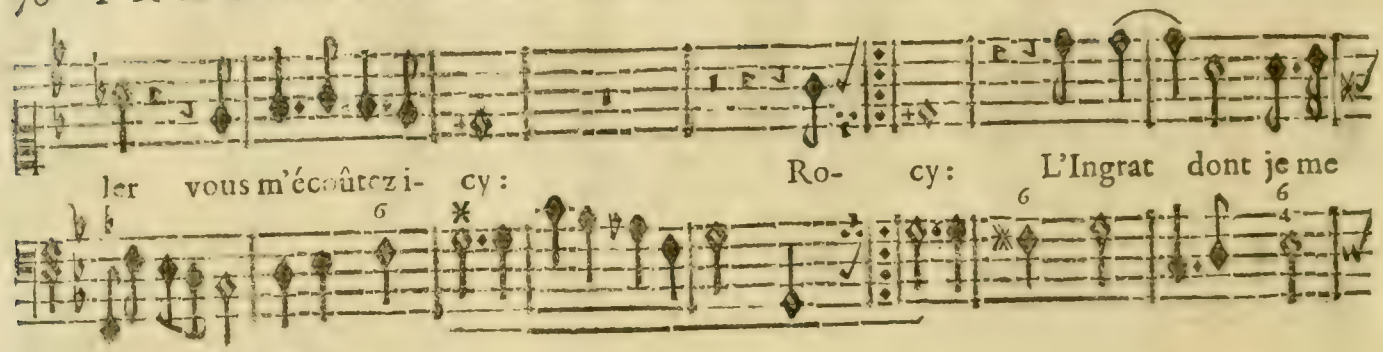
BASSE-CONTINUE.



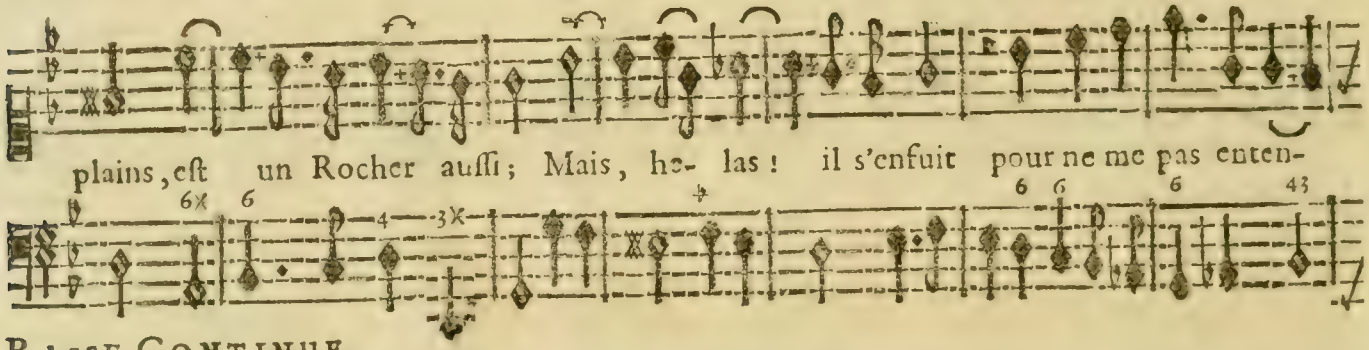
BASSE-CONTINUE.



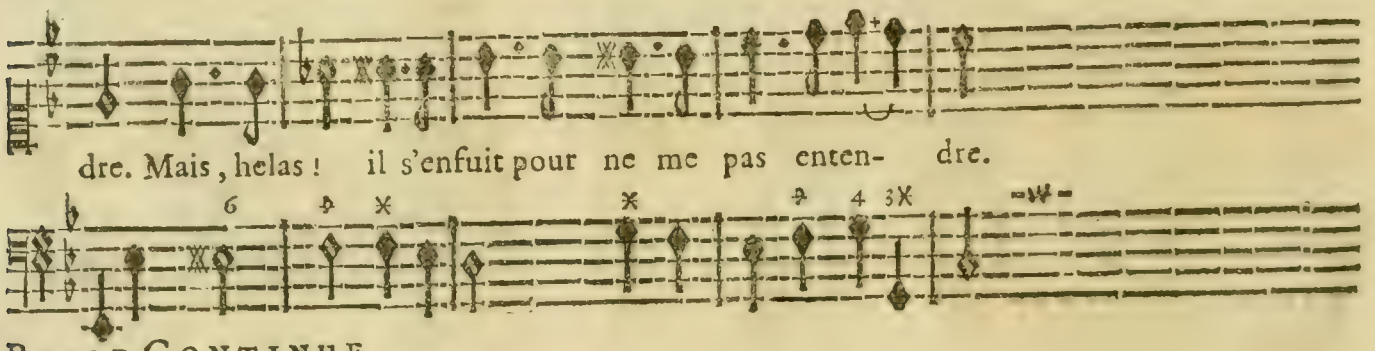
BASSE-CONTINUE.



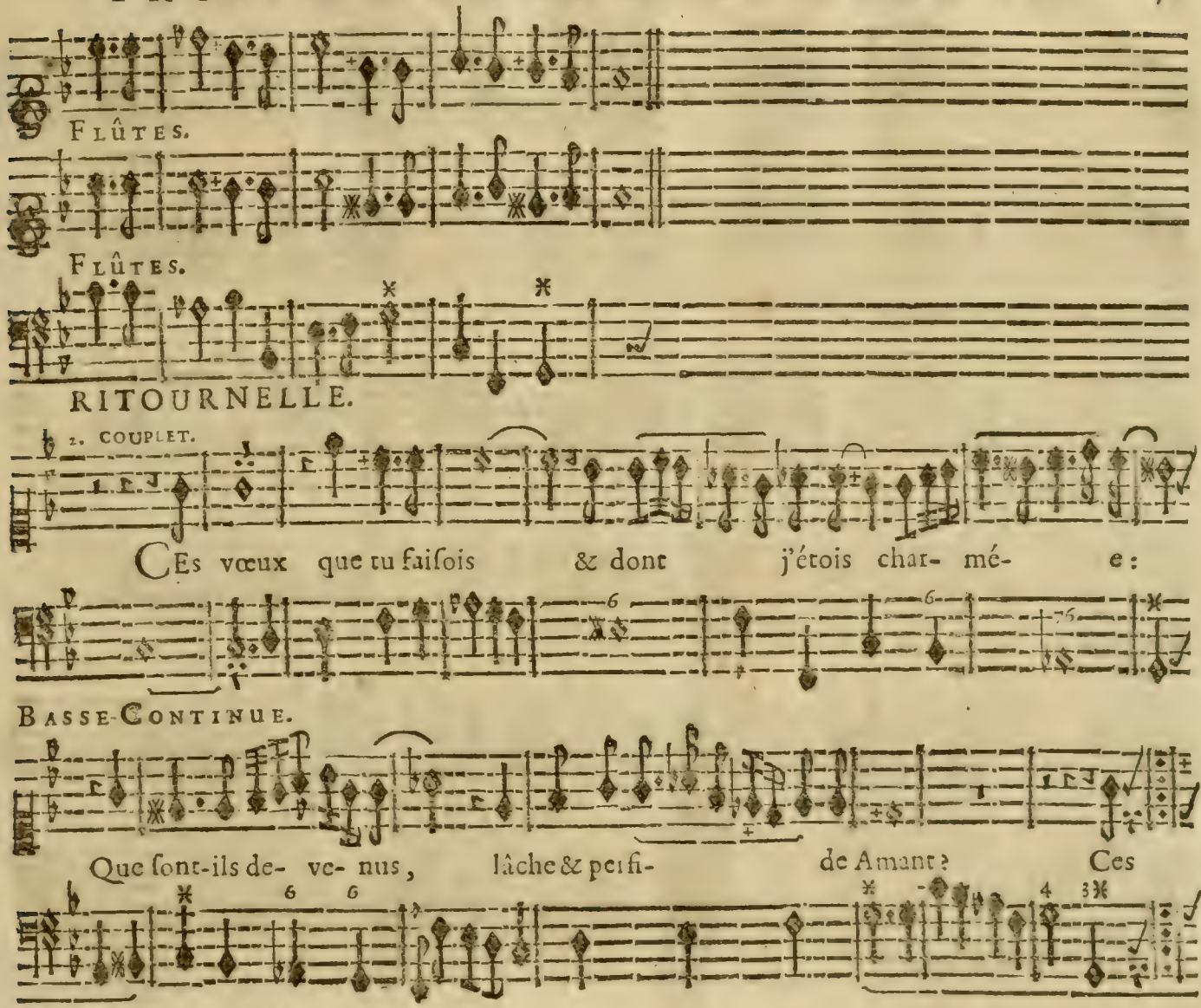
BASSE-CONTINUE.

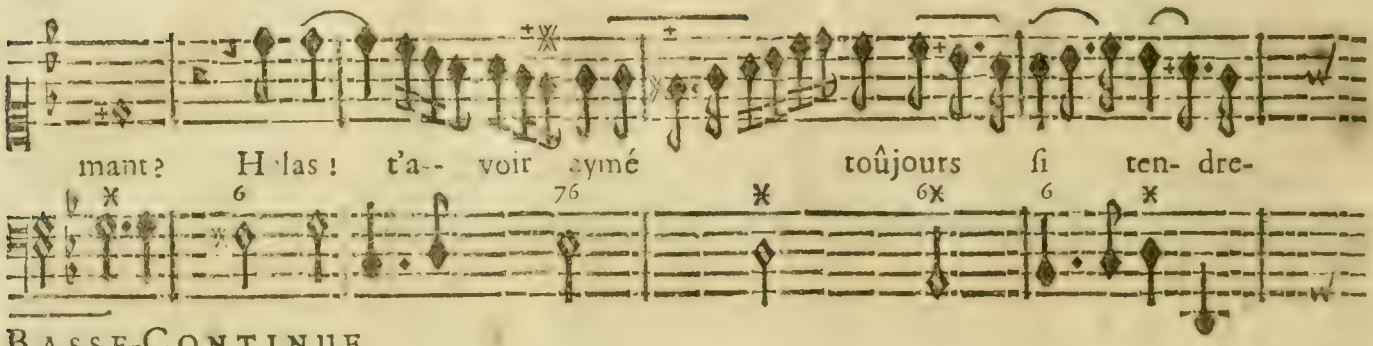


BASSE-CONTINUE.

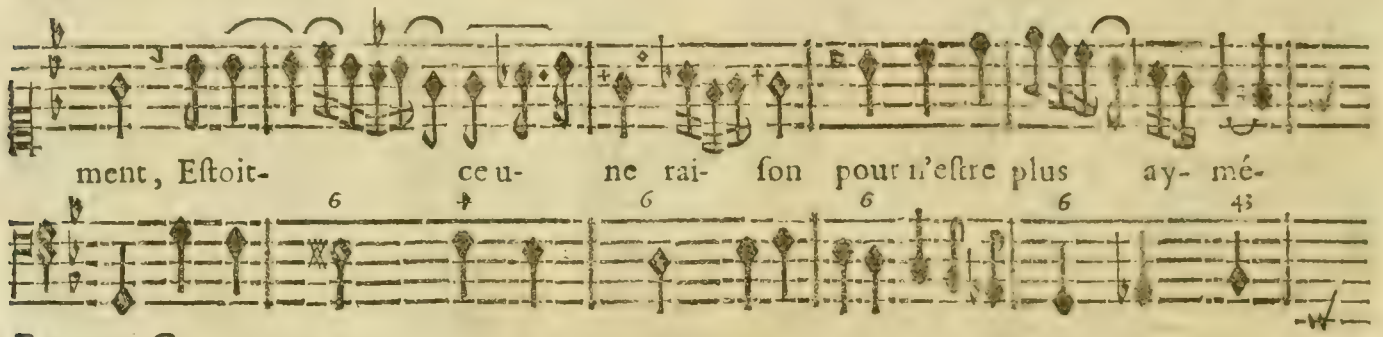


BASSE-CONTINUE.

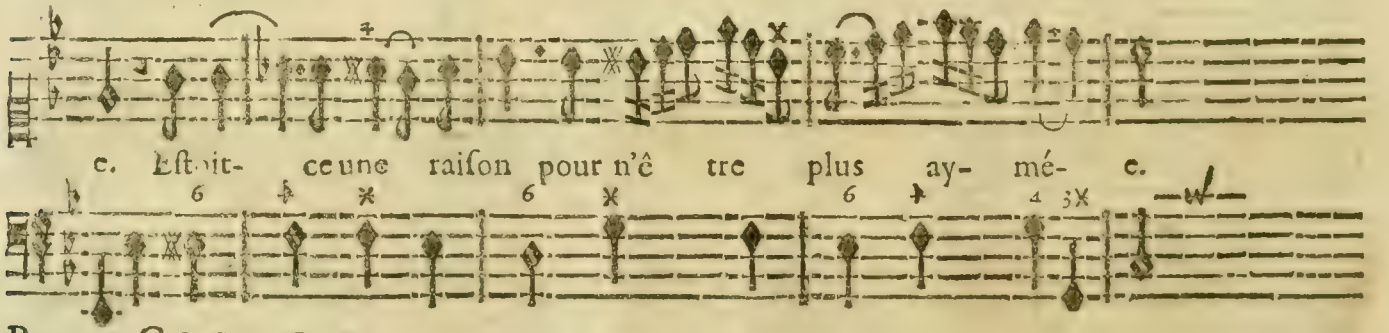

FLÛTES.
FLÛTES.
RITOURNELLE.
2. COUPLET.
CEs vœux que tu faiſois & dont j'étois char- mé- e:
BASSE-CONTINUE.
Que ſont-ils de- ve- nus, lâche & perfi- de Amant? Ces
BASSE-CONTINUE.



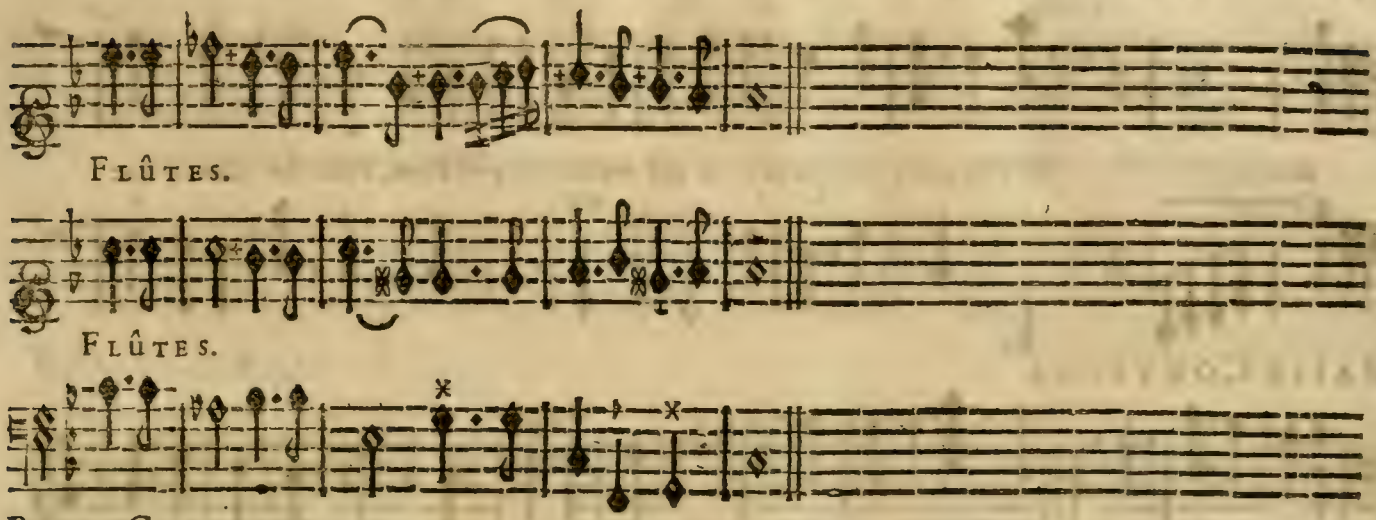
BASSE-CONTINUE.



BASSE-CONTINUE.



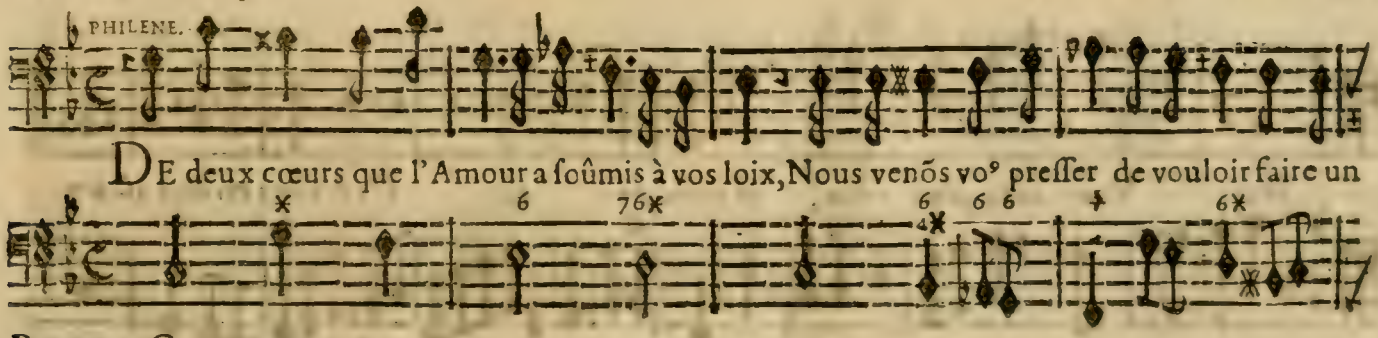
BASSE-CONTINUE.

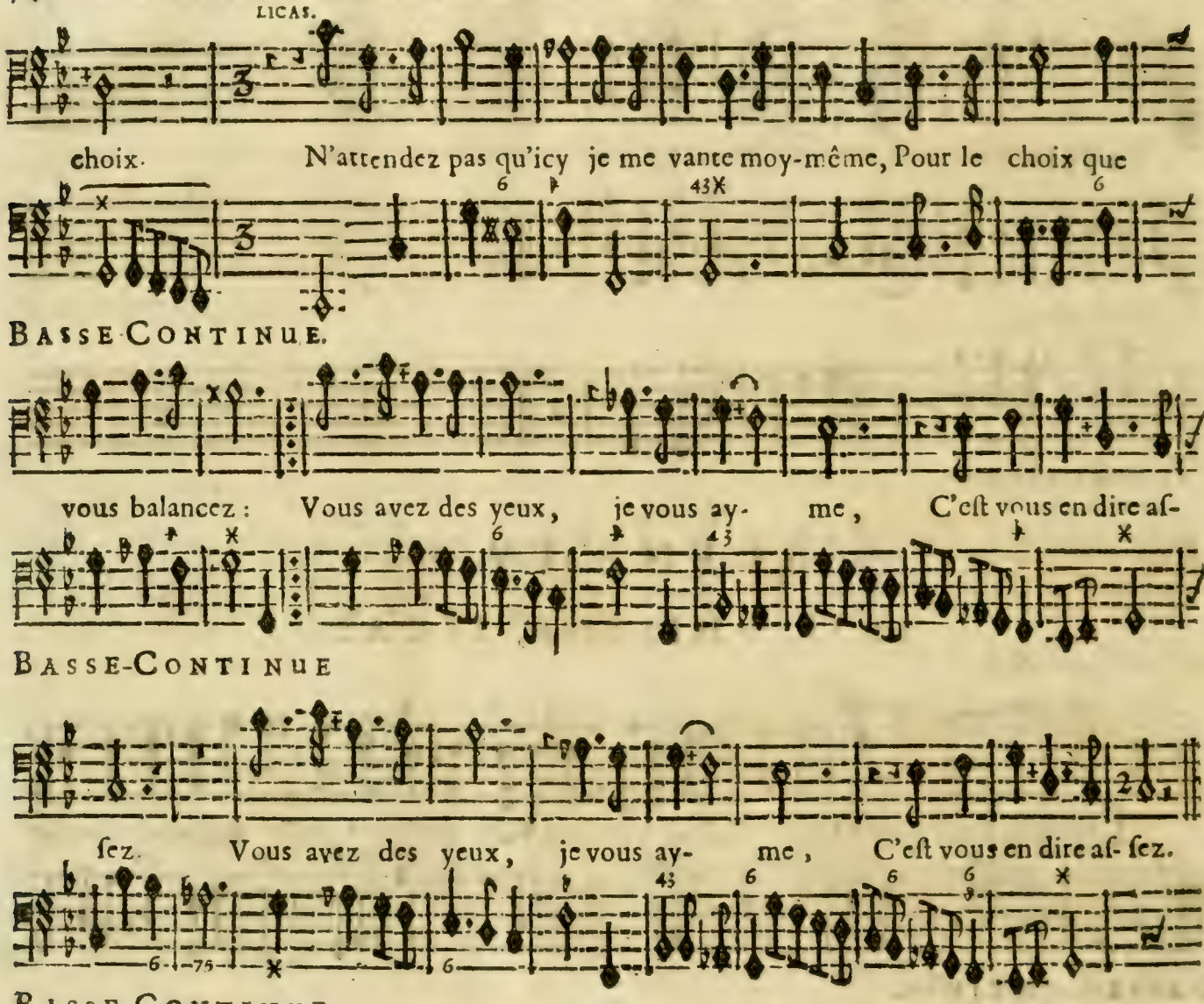


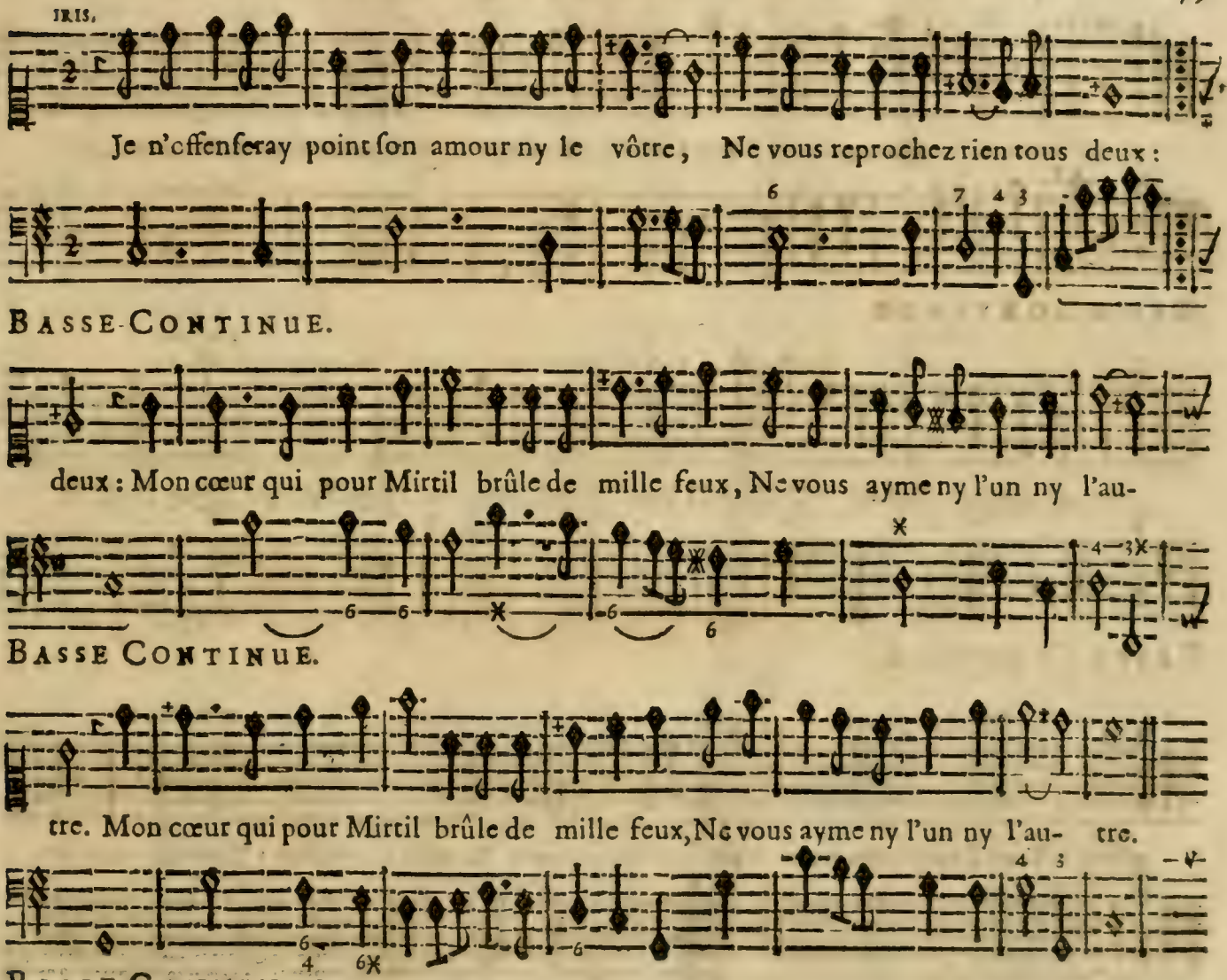
SCENE IV.

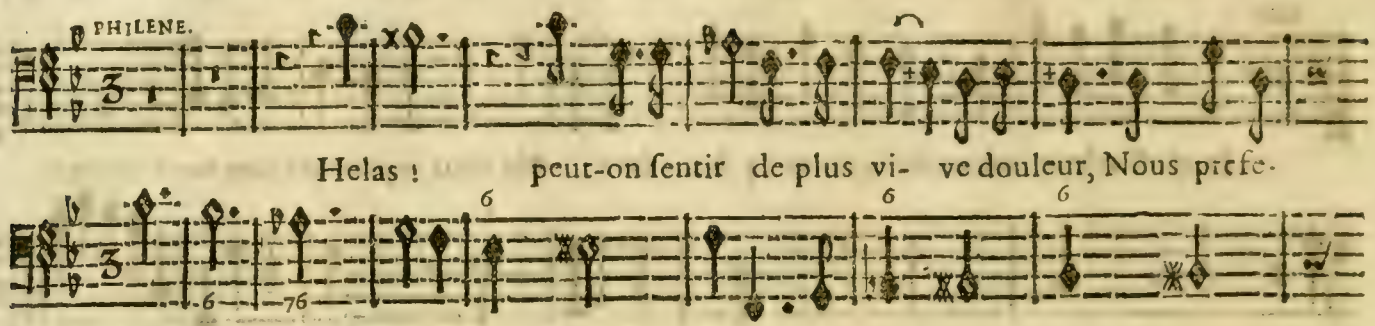
IRIS, PHILENE, LICAS.

Du Ballet des Muſes.

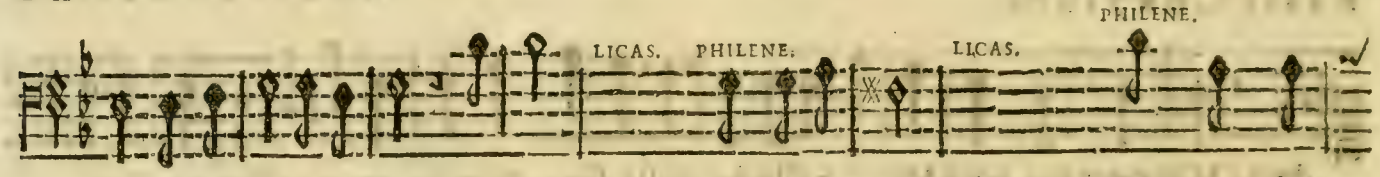



LICAS.
choix. N'attendez pas qu'icy je me vante moy-même, Pour le choix que
BASSE-CONTINUE.
vous balancez : Vous avez des yeux, je vous ay- me, C'eſt vous en dire aſ-
BASSE-CONTINUE
ſez. Vous avez des yeux, je vous ay- me, C'eſt vous en dire aſ- ſez.
BASSE CONTINUE.

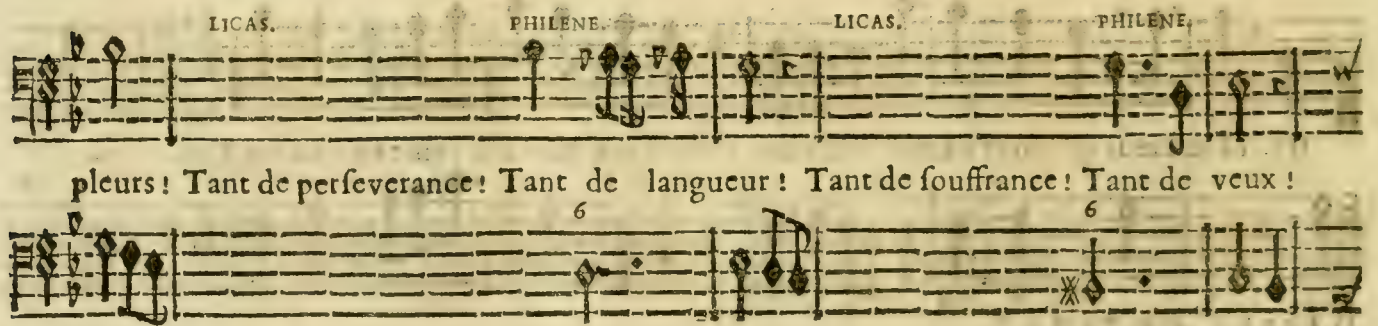

IRIS.
Je n'offenseray point son amour ny le vôtre, Ne vous reprochez rien tous deux :
BASSE-CONTINUE.
deux : Mon cœur qui pour Mirtil brûle de mille feux, Ne vous ayme ny l'un ny l'au-
BASSE CONTINUE.
tre. Mon cœur qui pour Mirtil brûle de mille feux, Ne vous ayme ny l'un ny l'au- tre.
BASSE-CONTINUE.



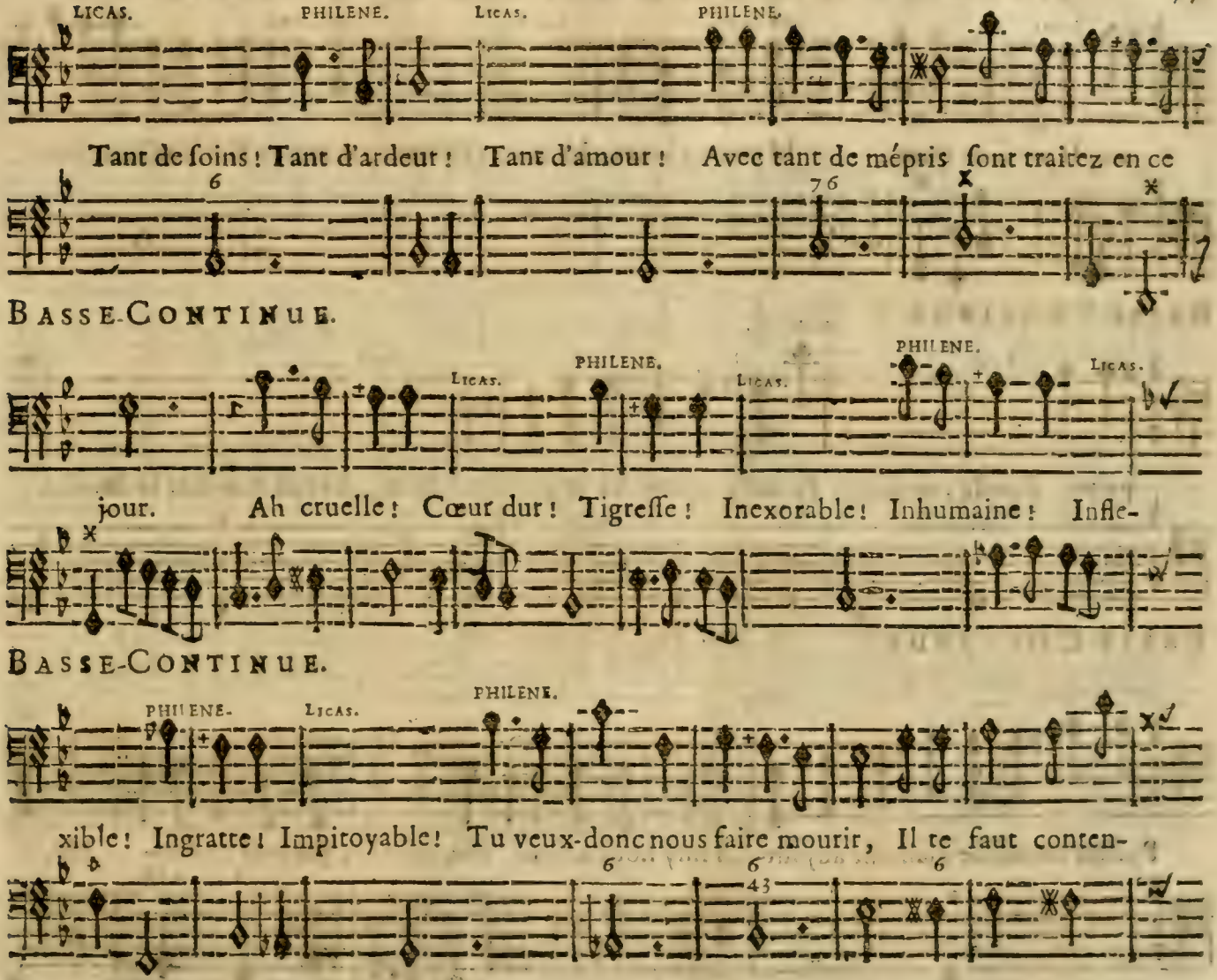
BASSE-CONTINUE.

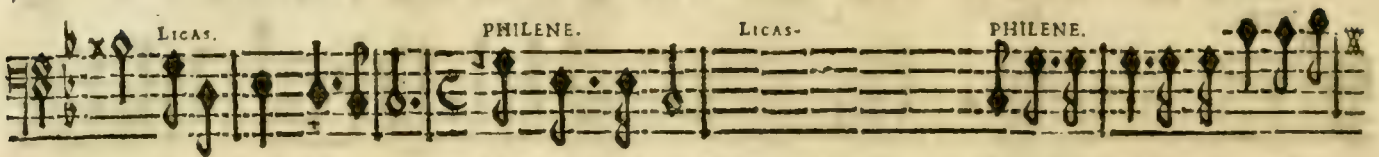


BASSE-CONTINUE.

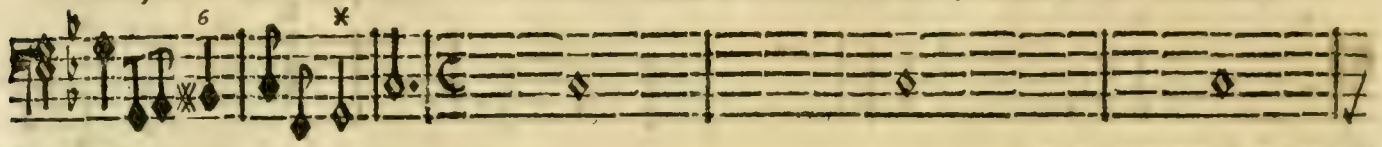


BASSE CONTINUE.

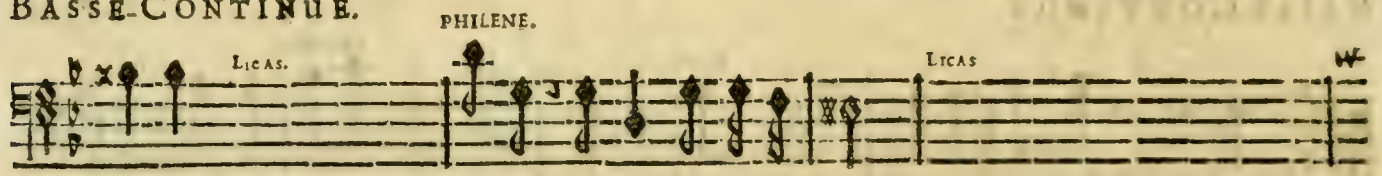

LICAS.
PHILENE.
LICAS.
PHILENE.
Tant de soins ! Tant d'ardeur ! Tant d'amour ! Avec tant de mépris sont traitez en ce
BASSE-CONTINUE.
LICAS.
PHILENE.
LICAS.
PHILENE.
LICAS.
jour. Ah cruelle ! Cœur dur ! Tigresse ! Inexorable ! Inhumaine ! Insle-
BASSE-CONTINUE.
PHILENE.
PHILENE.
LICAS.
xible ! Ingratte ! Impitoyable ! Tu veux donc nous faire mourir, Il te faut conten-
BASSE-CONTINUE.



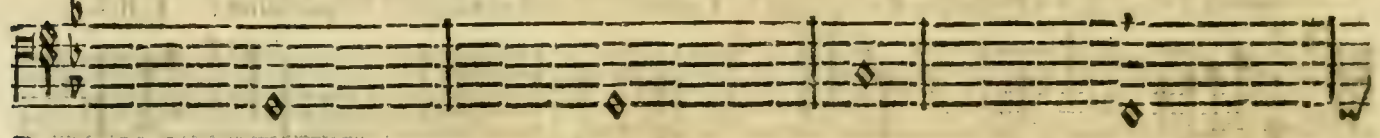
ter, Il te faut obeïr. Mourons Licas, Mourons Philene, Avec ce fer finiſſons nôtre



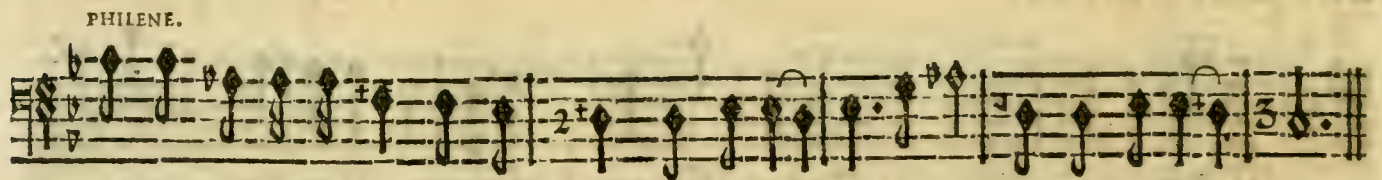
BASSE-CONTINUE.



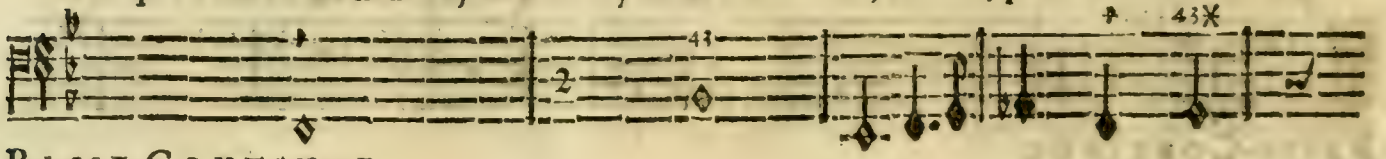
peine. Pouſſe, courage. Ferme, allons va le premier. Non, je veux marcher le dernier.



BASSE-CONTINUE.



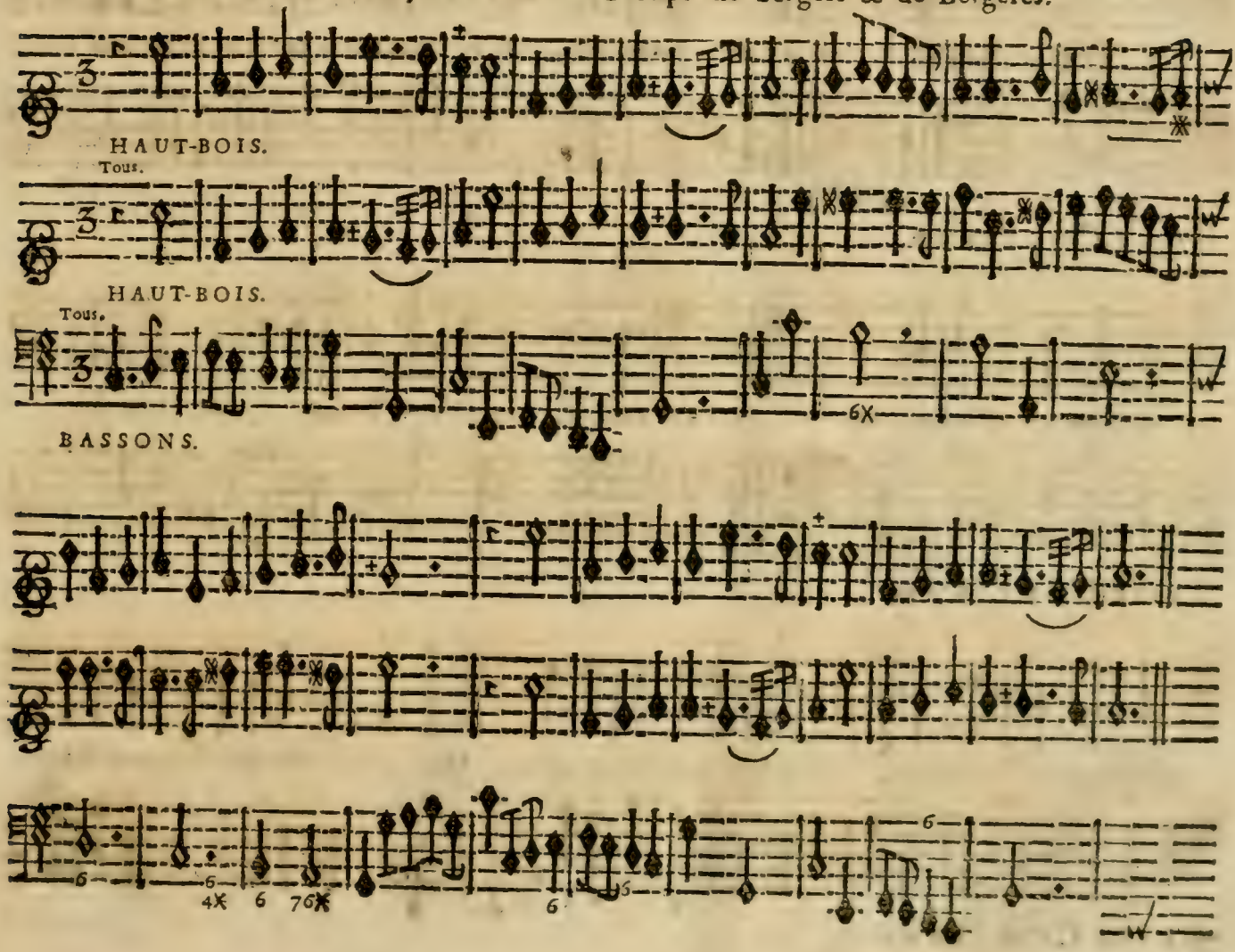
Puiſqu'un même malheur aujour- d'huy nous aſſem- ble, Allons, partons enſem- ble.



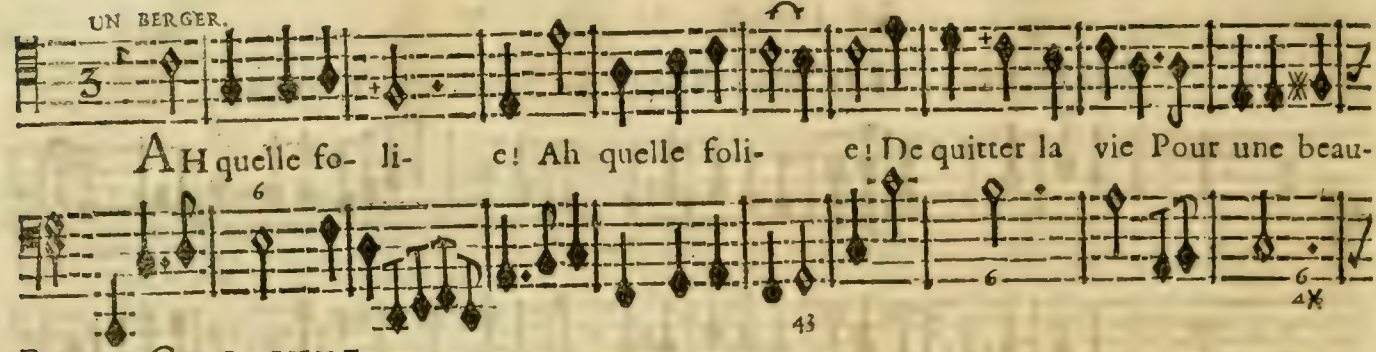
BASSE-CONTINUE.

SCENE V.

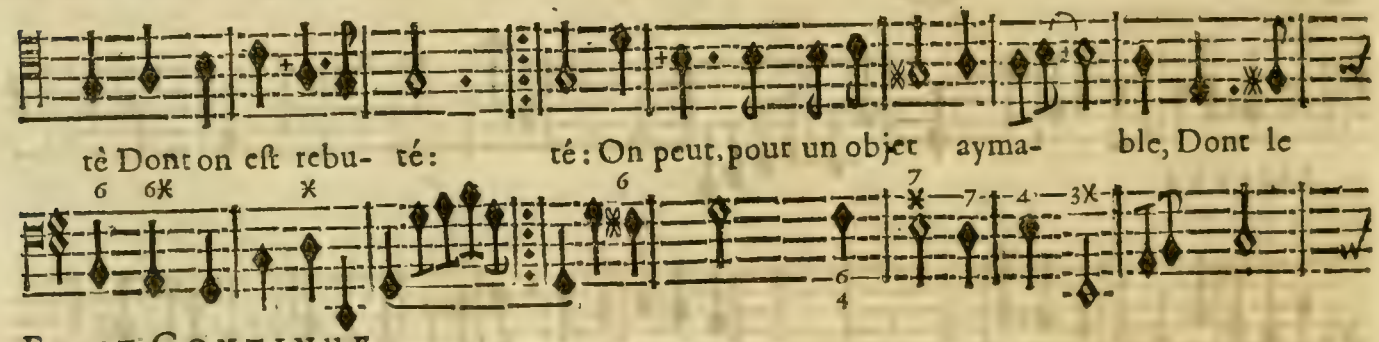
PHILENE, LICAS. Troupe de Bergers & de Bergeres.



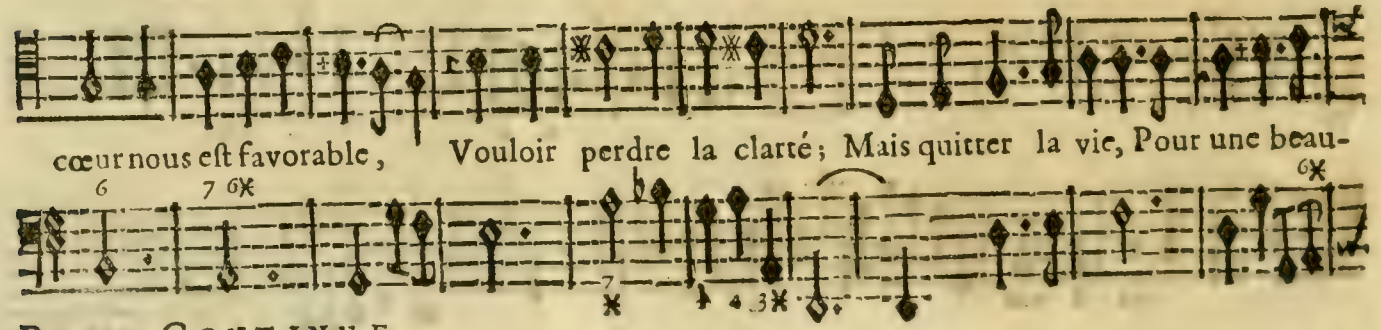
UN BERGER.



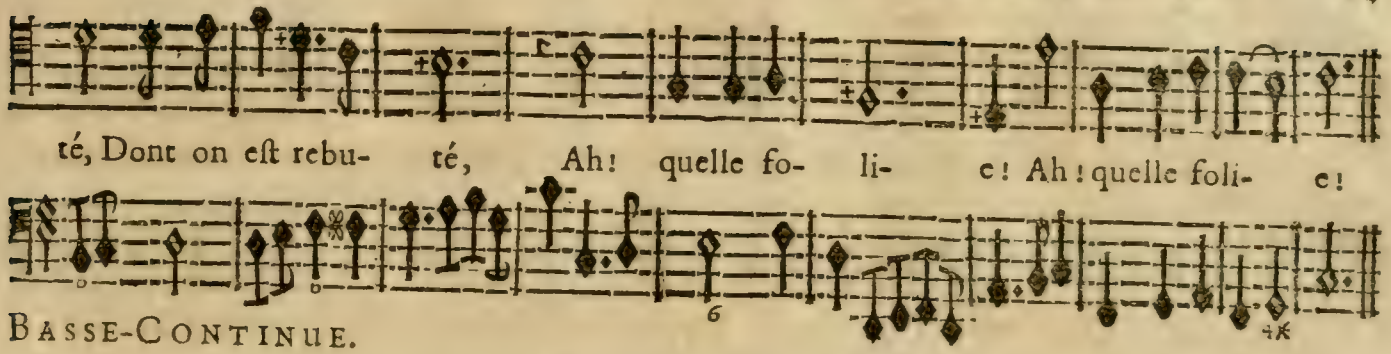
BASSE-CONTINUE.



BASSE-CONTINUE.

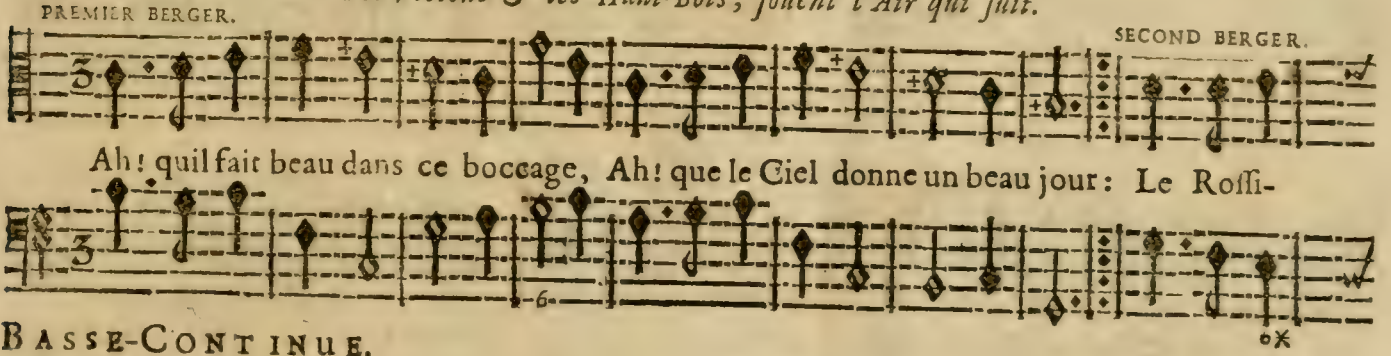


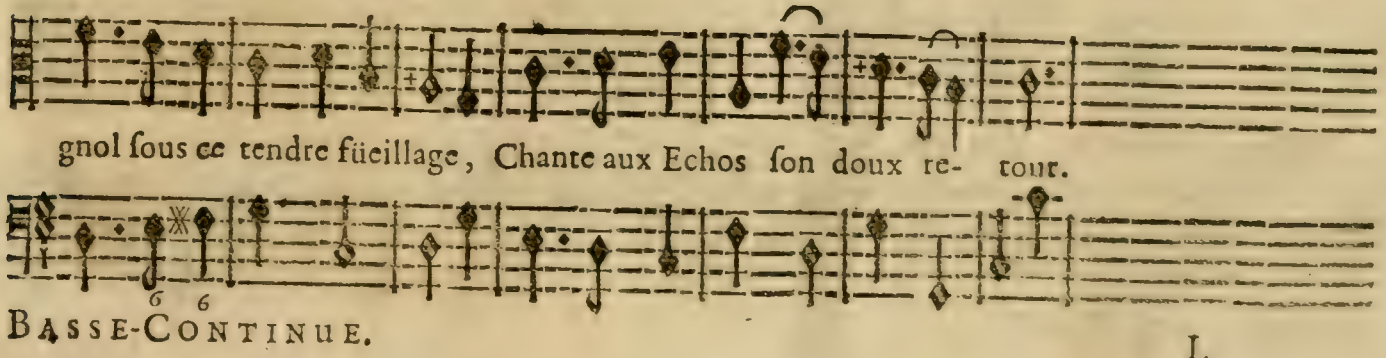
BASSE-CONTINUE.



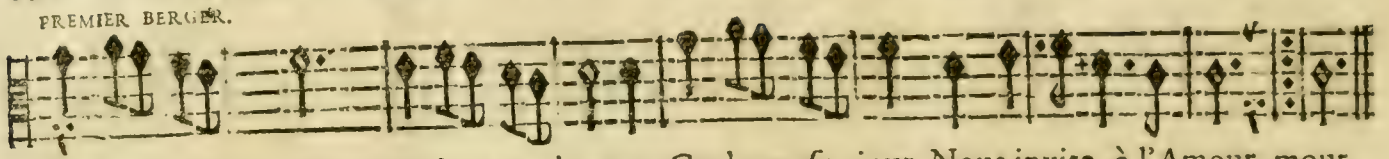
On reprend l'Air des Haut-Bois. *page 79.*

Les Violons & les Haut-Bois, joüent l'Air qui ſuit.



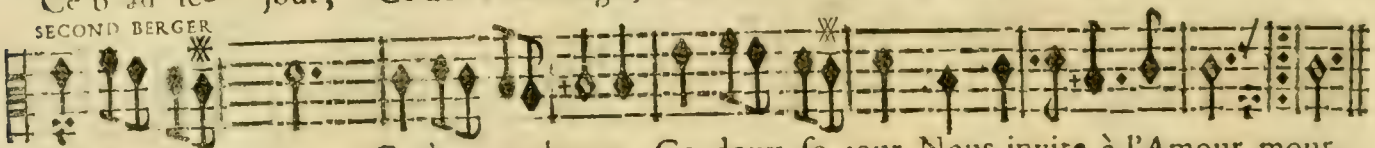


PREMIER BERGER.

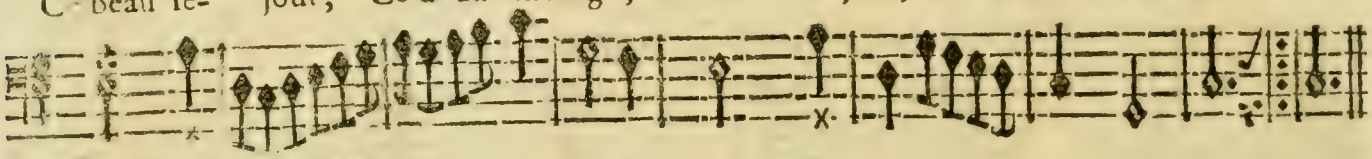


Ce beau ſe- jour, Ce doux ombrage, Ce doux ſe jour, Nous invite à l'Amour. mour.

SECOND BERGER



Ce beau ſe- jour, Ce doux ombrage, Ce doux ſe- jour, Nous invite à l'Amour. mour.

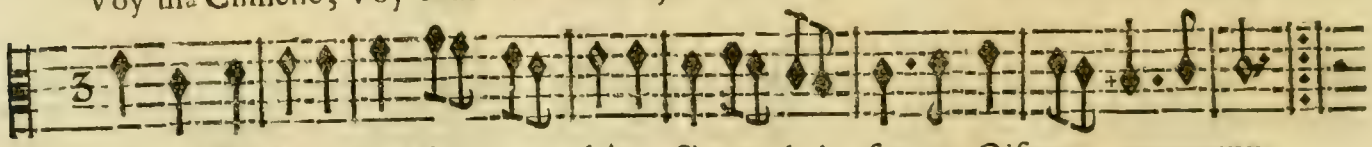


BASSE-CONTINUE.

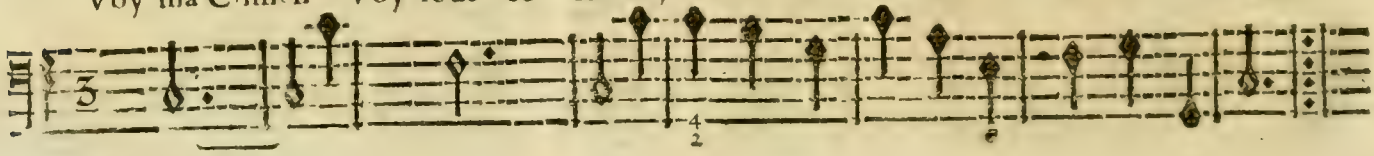
Les Haut-Bois joüent l'Air qui ſuit.

DEUX BERGERS.

Voy ma Climene, Voy ſous ce chêne, S'entre-bai- ſer ces Oiſeaux amoureux:



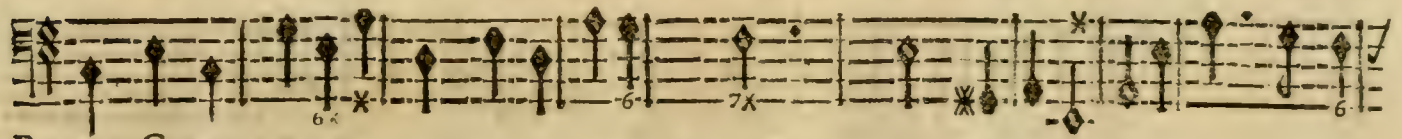
Voy ma Climen- Voy ſous ce chêne, S'entre-bai- ſer ces Oiſeaux amoureux:



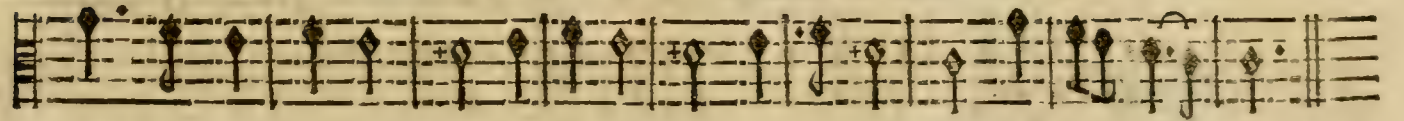
BASSE-CONTINUE.

Ils n'ont rien dans leurs vœux Qui les gêne, De leurs doux feux Leur ame eſt pleine: Qu'ils ſõt heu-

Ils n'ont rien dans leurs vœux Qui les gêne, De leurs doux feux Leur ame eſt pleine: Qu'ils ſõt heu-

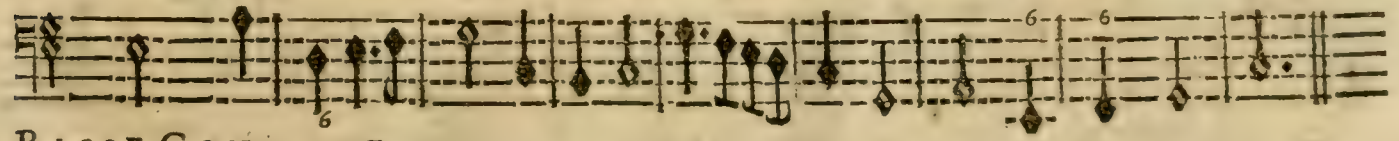


BASSE-CONTINUE.



reux! Nous pouvons tous deux, Si tu le veux, Faire comme eux. Faire com- me eux.

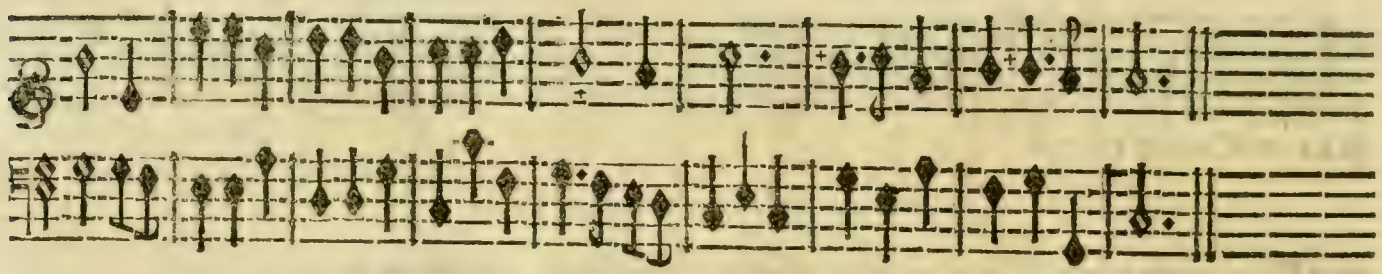
reux! Nous pouvons tous deux, Si tu le veux, Faire comme eux Faire comme eux.



BASSE-CONTINUE.

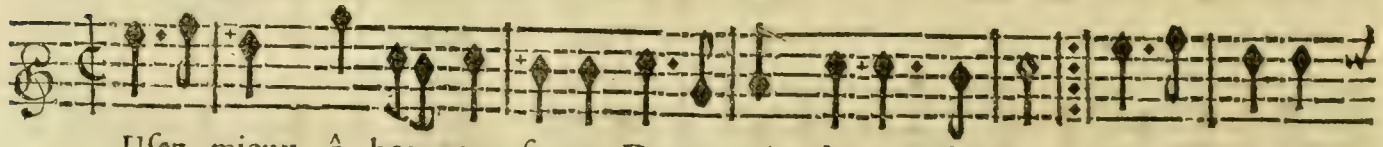
Du Ballet de Flore.

MENUET.

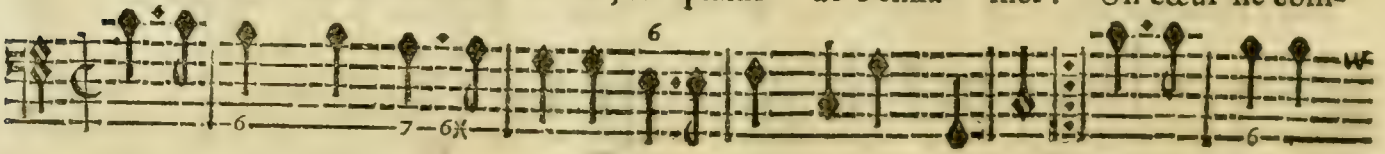


UNE BERGERE ET LE CHOEUR.

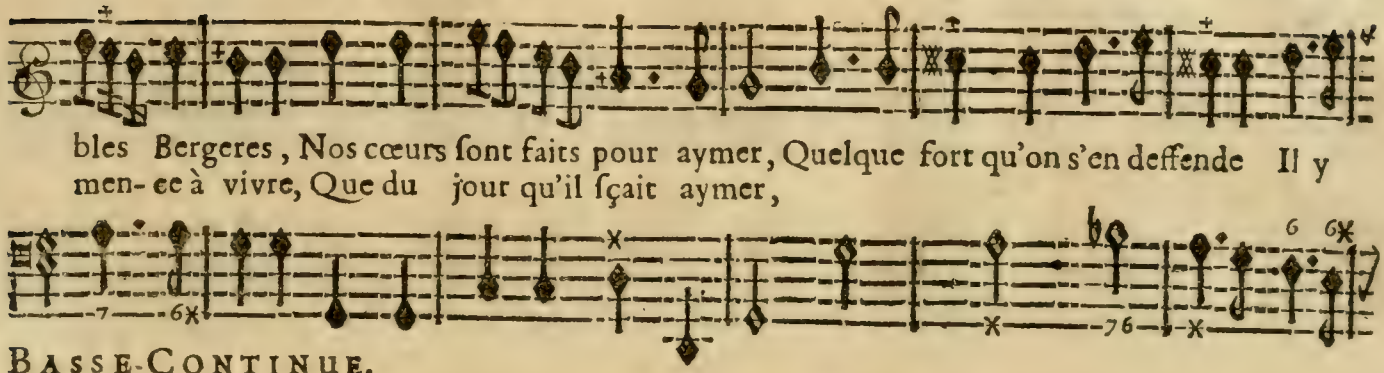
De la Princeſſe d'Elide.



Uſez mieux, ô beau- tez fieres, Du pouvoir de tout charmer: Aymez, ayma-
Songez de bonne heu- re à ſuivre, Le plaiſir de s'enfla- mer: Un cœur ne com-

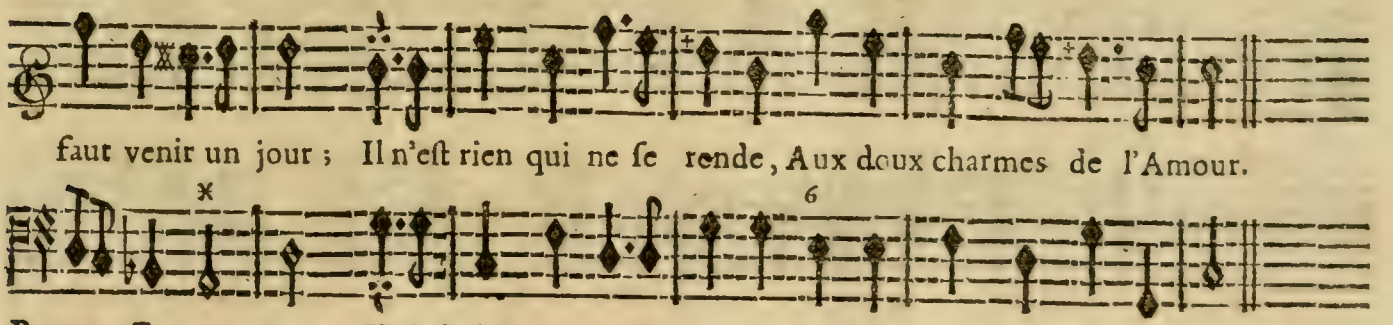


Uſez mieux, ô beautez fieres, Du pouvoir de tout charmer: B-C.
Songez de bonne heure à ſuivre, Le plaiſir de s'enfla- mer.



bles Bergeres, Nos cœurs ſont faits pour aymer, Quelque fort qu'on s'en deffende Il y men- ee à vivre, Que du jour qu'il ſçait aymer,

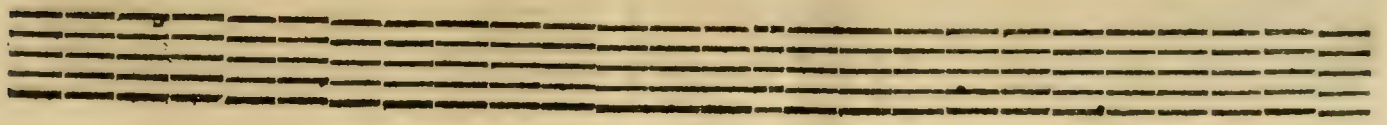
BASSE-CONTINUE.



faut venir un jour ; Il n'eſt rien qui ne ſe rende, Aux doux charmes de l'Amour.

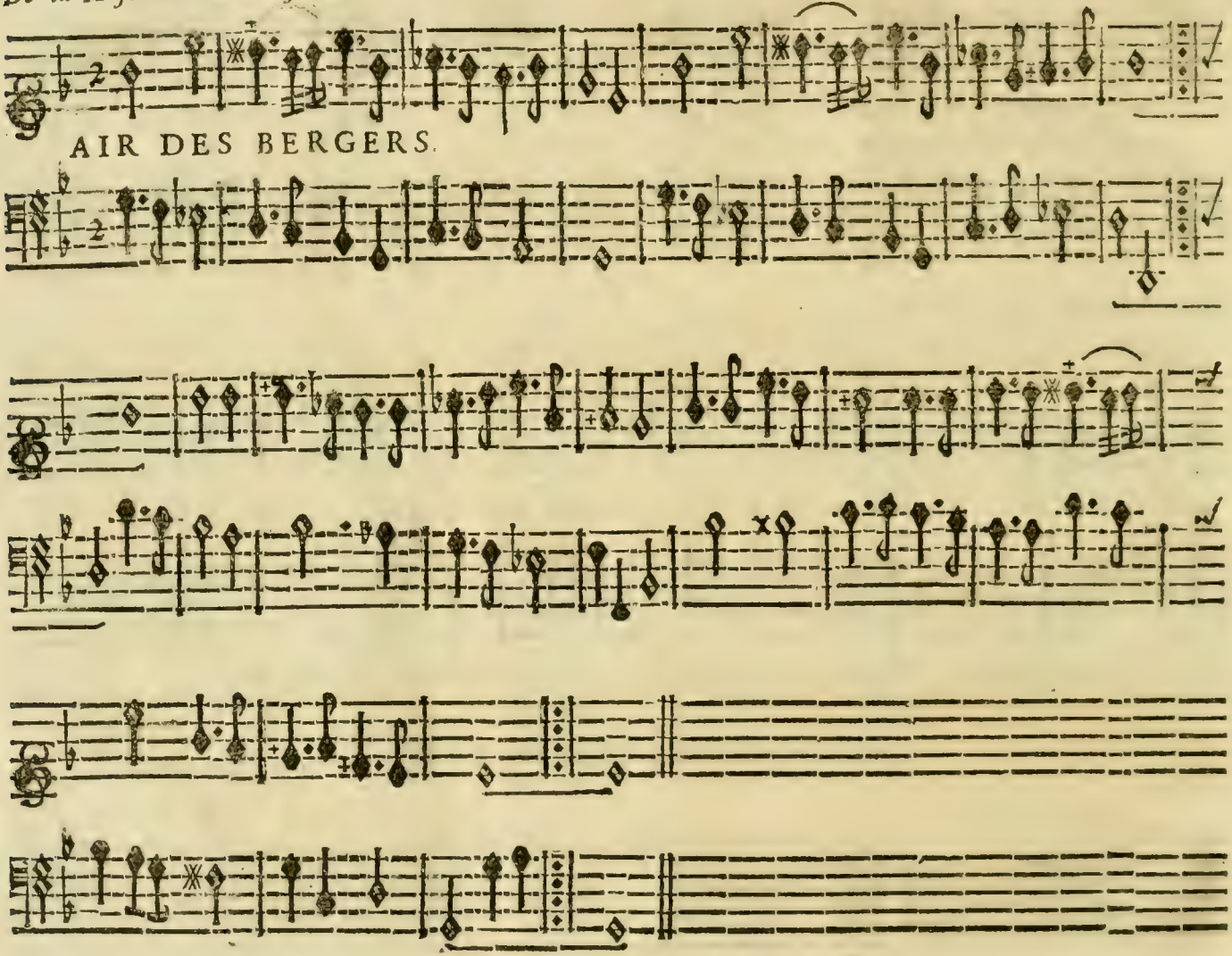
BASSE-CONTINUE. Il n'eſt rien qui ne ſe rende, Aux doux charmes de l'Amour.

On chante le Second Couplet tout de ſuite.

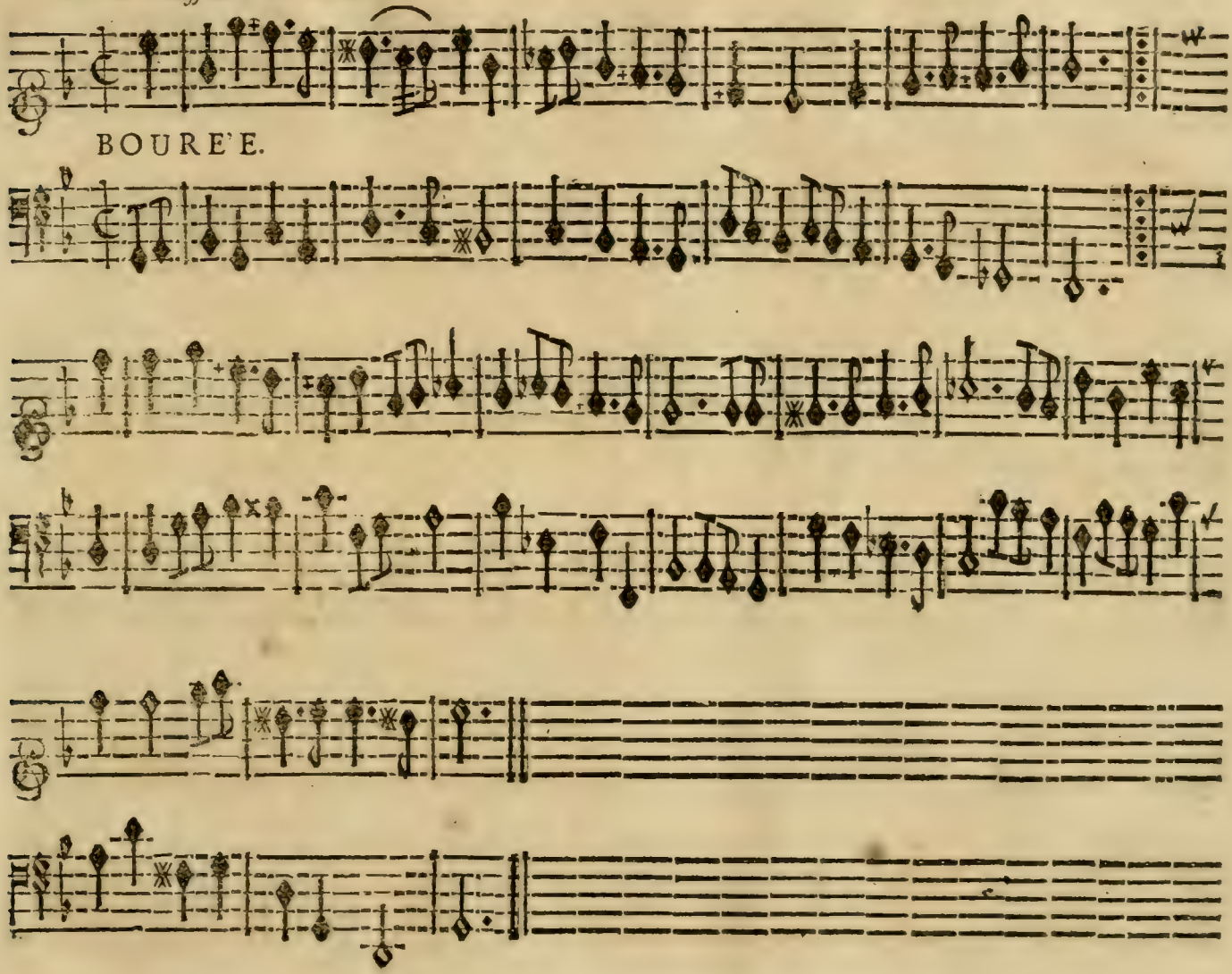


De la Maſcarade de Verſailles.

AIR DES BERGERS.



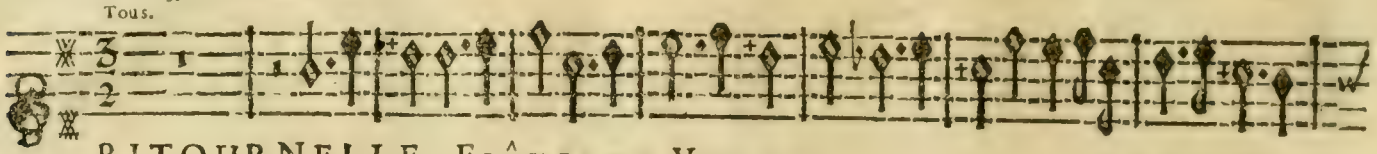
De la Naiſſance de Venus.



BOURE'E.

De la Princeſſe d'Elide.

Tous.



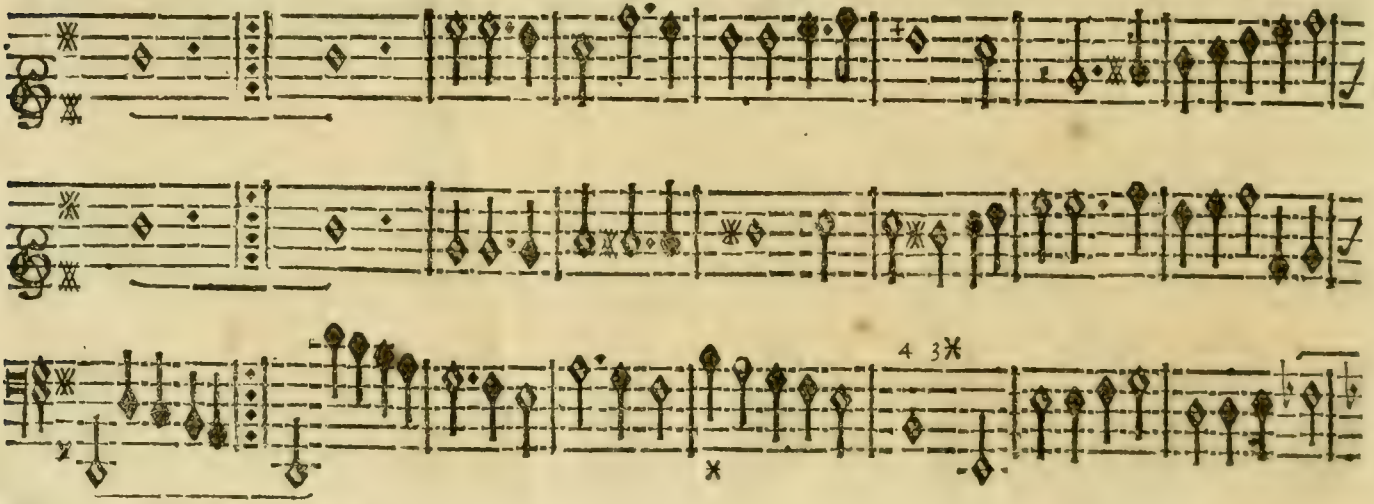
RITOURNELLE. Flûtes et Violons.

Tous.

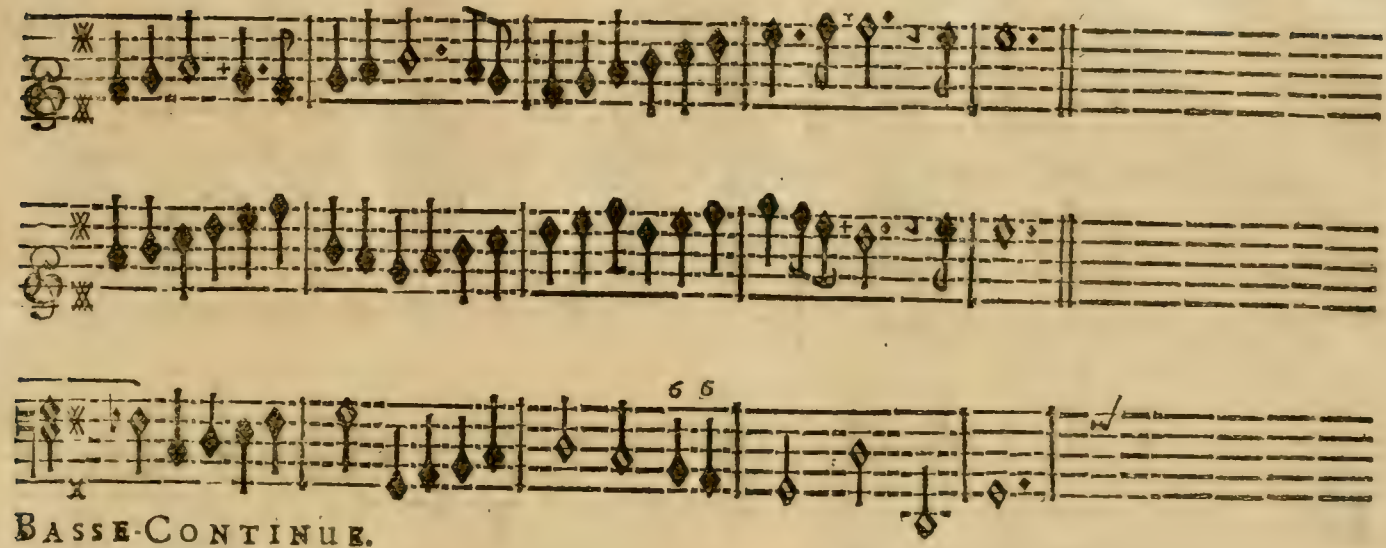
RITOURNELLE.

Tous.

Basse-Continue.



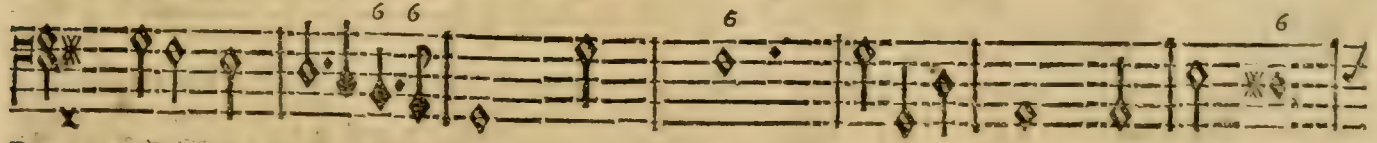
Basse-Continue.



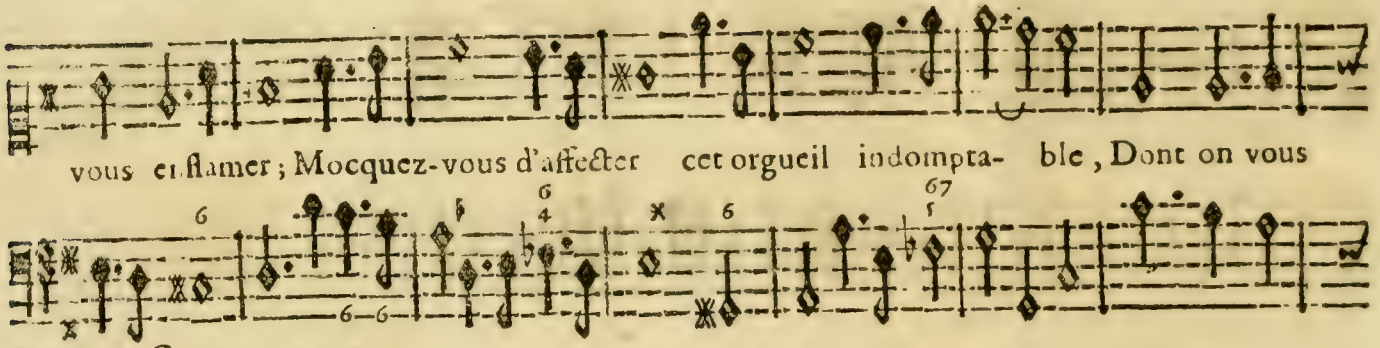
BASSE-CONTINUE.

UNE BERGERE.

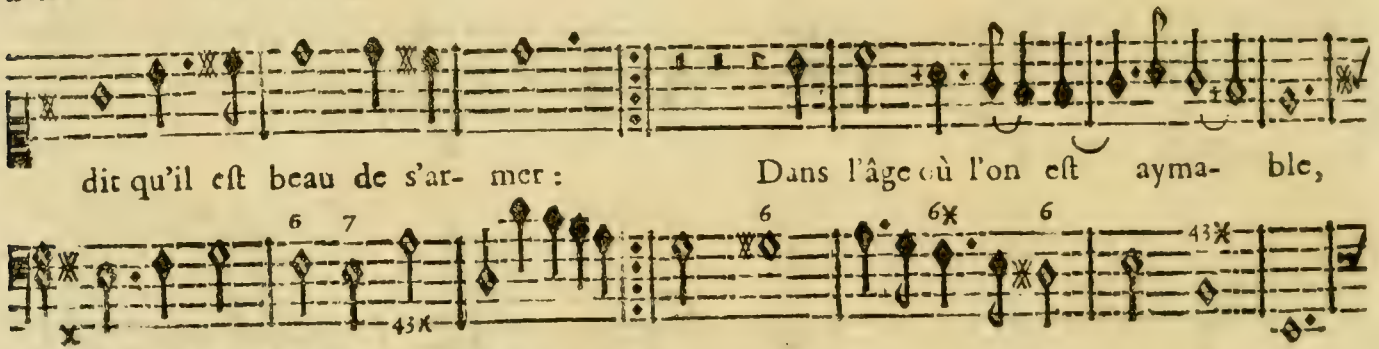
Quand l'Amour a vos yeux, offre un choix agrea- ble, Jeunes Beau- tez, laiſſez-



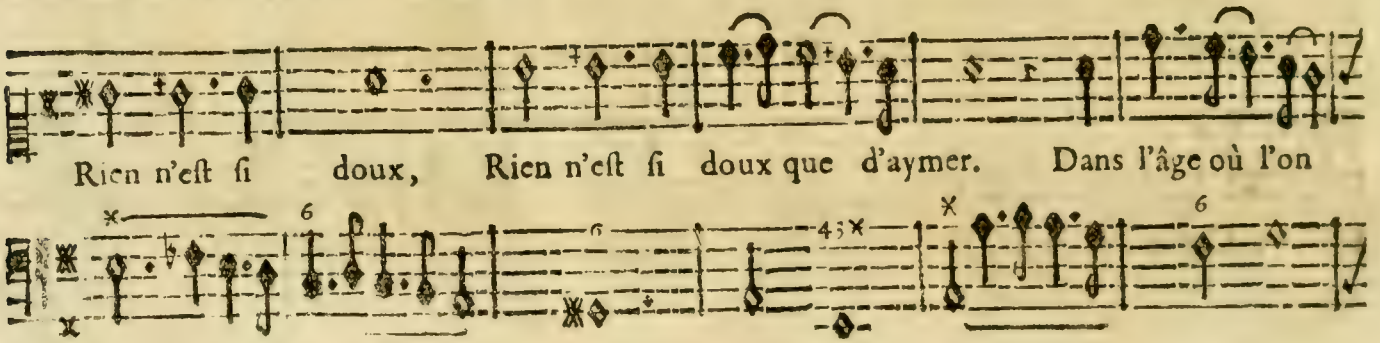
BASSE-CONTINUE.



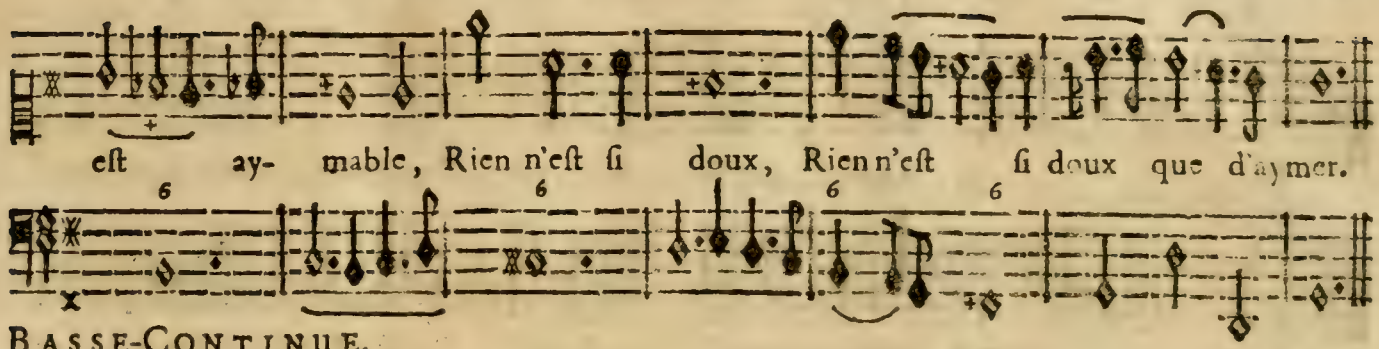
BASSE-CONTINUE.



BASSE-CONTINUE.

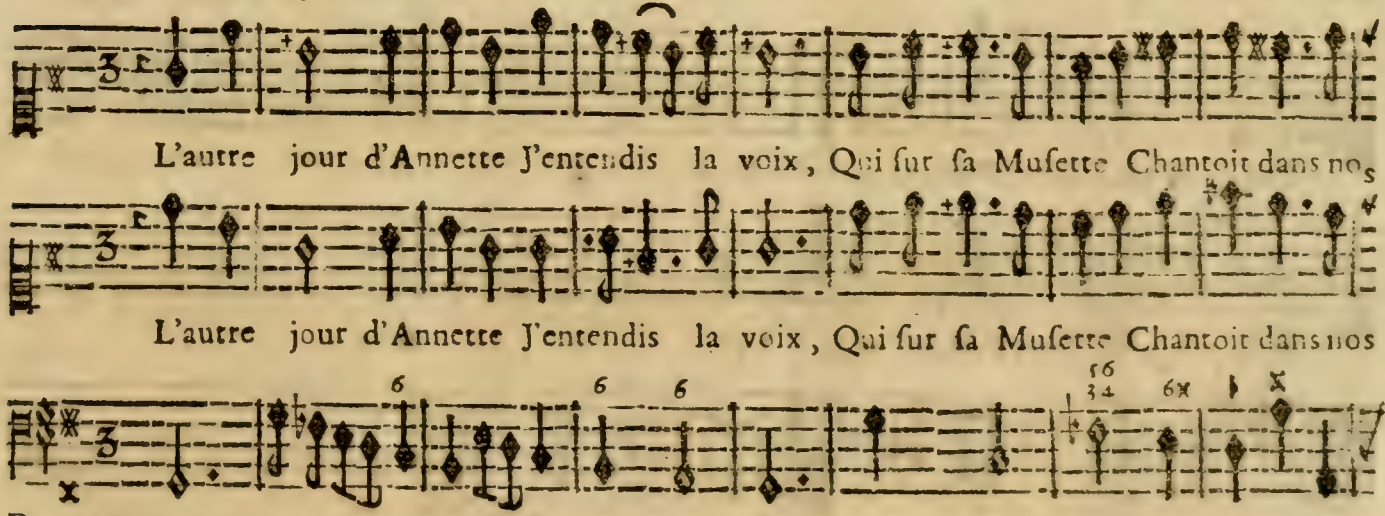


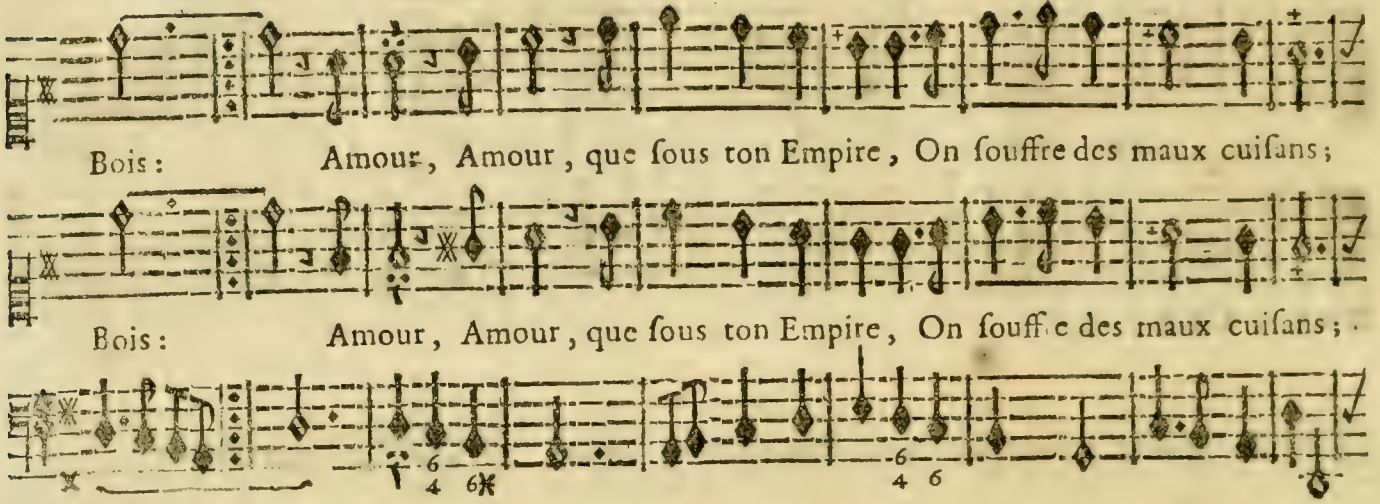
BASSE-CONTINUE.



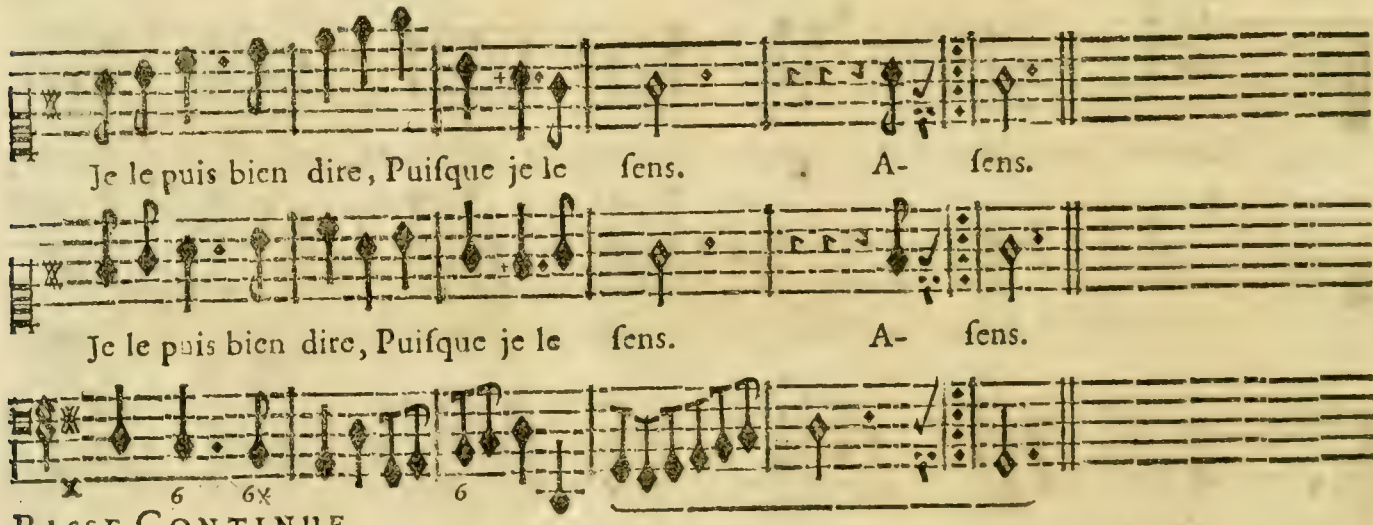
Les Flûtes Allemandes joüent l'Air ſuivant avant, & avec les deux Bergeres.

De la Feſte de Verſailles.





BASSE-CONTINUE.

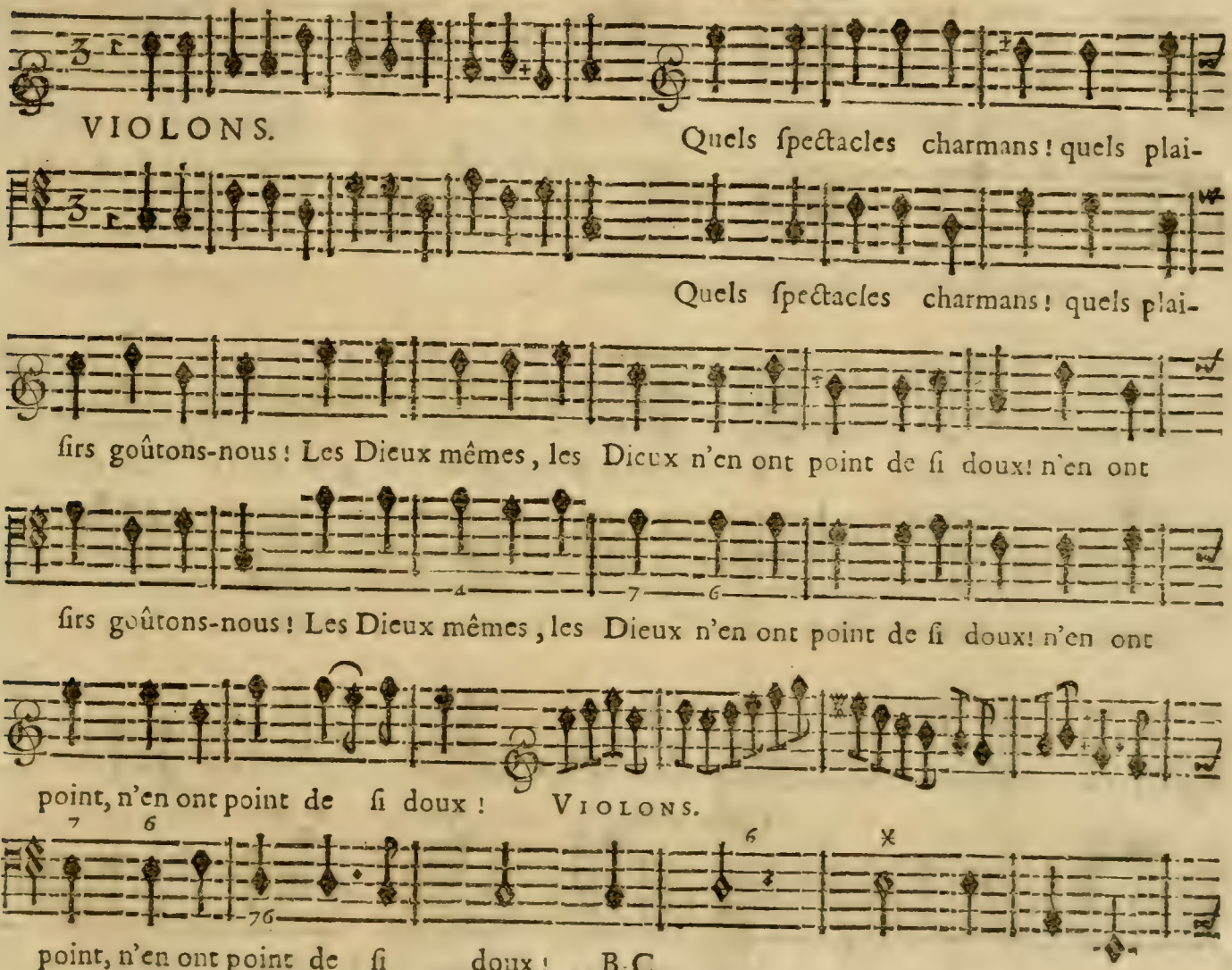


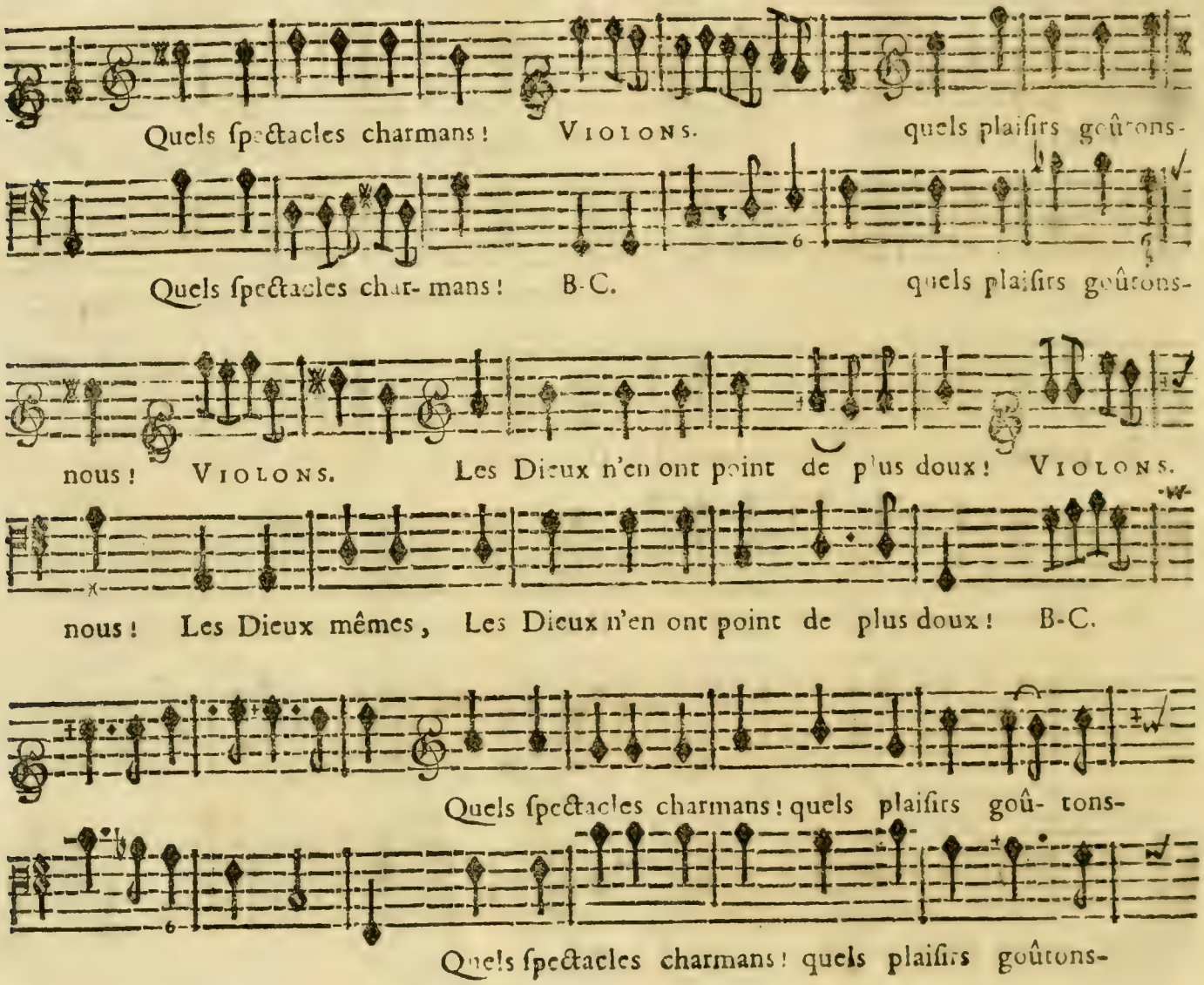
BASSE CONTINUE.

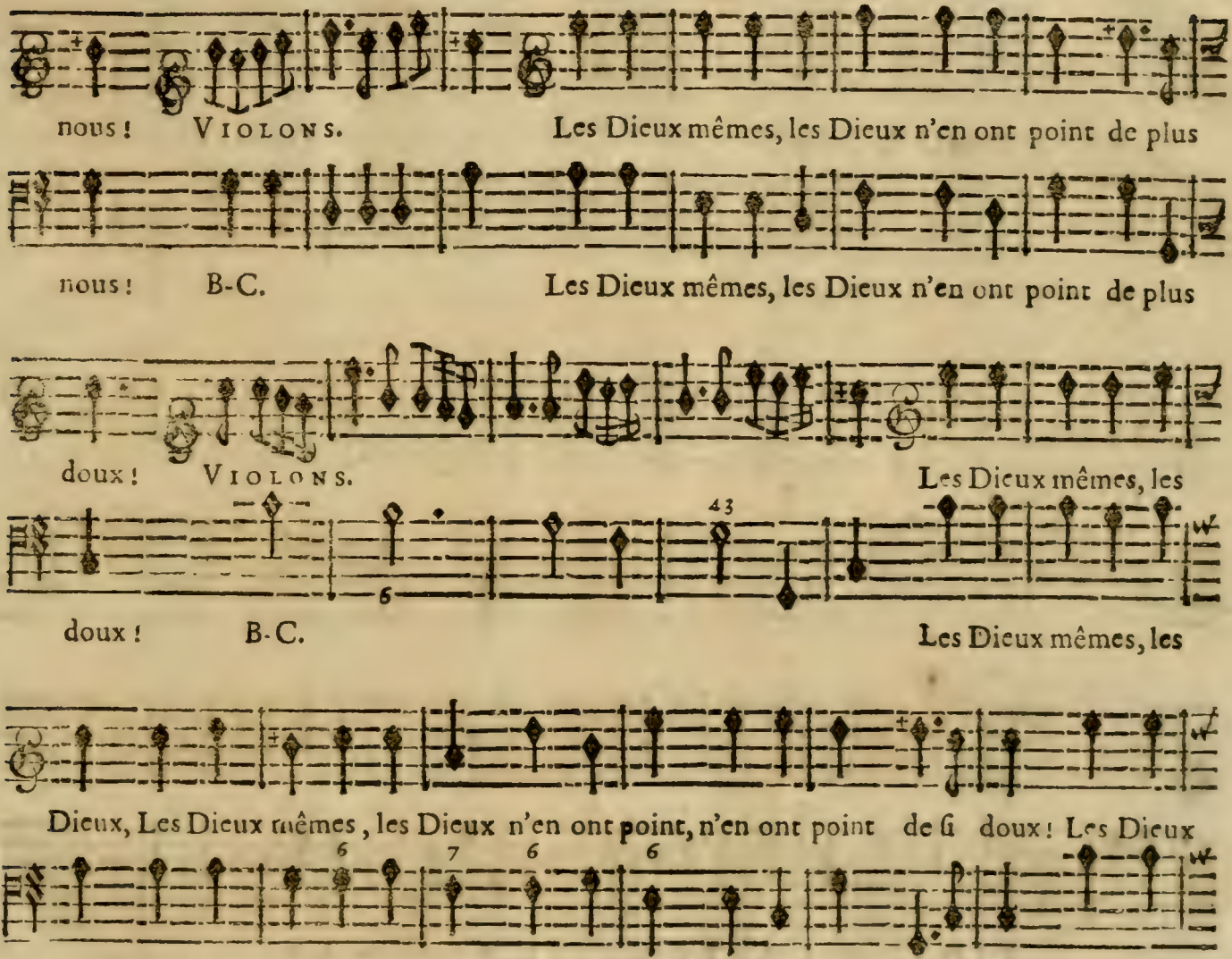
On reprend la Bourée, page 87.

Du Bourgeois Gentil-Homme.

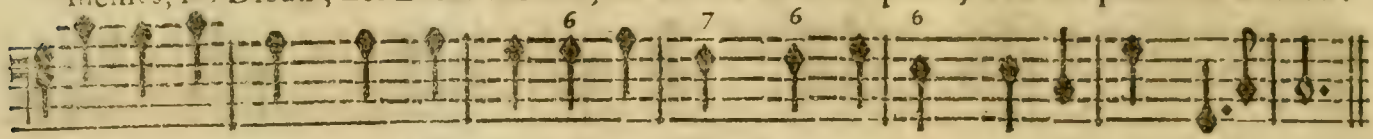
CHOEUR.




Quels ſpectacles charmans! VIOLONS. quels plaiſirs goûtons-
Quels ſpectacles char- mans! B-C. quels plaiſirs goûtons-
nous! VIOLONS. Les Dieux n'en ont point de plus doux! VIOLONS.
nous! Les Dieux mêmes, Les Dieux n'en ont point de plus doux! B-C.
Quels ſpectacles charmans! quels plaiſirs goû- tons-
Quels ſpectacles charmans! quels plaiſirs goûtons-


nous ! VIOLONS. Les Dieux mêmes, les Dieux n'en ont point de plus
nous ! B-C. Les Dieux mêmes, les Dieux n'en ont point de plus
doux ! VIOLONS. Les Dieux mêmes, les
6 4 3
doux ! B-C. Les Dieux mêmes, les
Dieux, Les Dieux mêmes, les Dieux n'en ont point, n'en ont point de ſi doux ! Les Dieux
6 6 7 6 6
Dieux, Les Dieux mêmes, les Dieux n'en ont point, n'en ont point de ſi doux ! Les Dieux

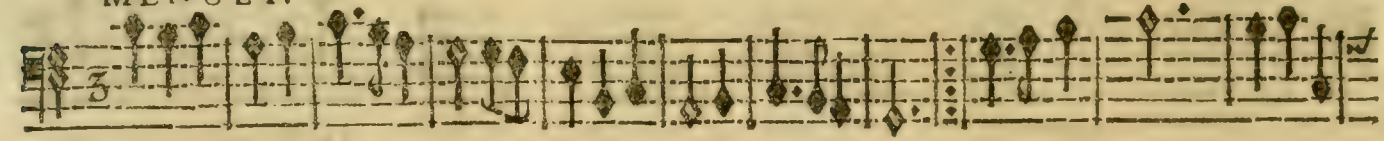
mêmes, les Dieux, Les Dieux mêmes, les Dieux n'en ont point, n'en ont point de ſi doux!

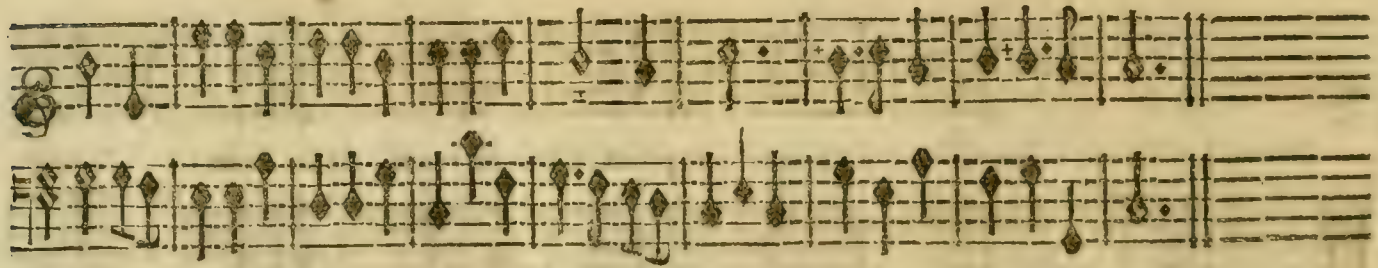


mêmes, les Dieux, Les Dieux mêmes, les Dieux n'en ont point, n'en ont point de ſi doux!

Du Ballet de Flore.

MENUET.





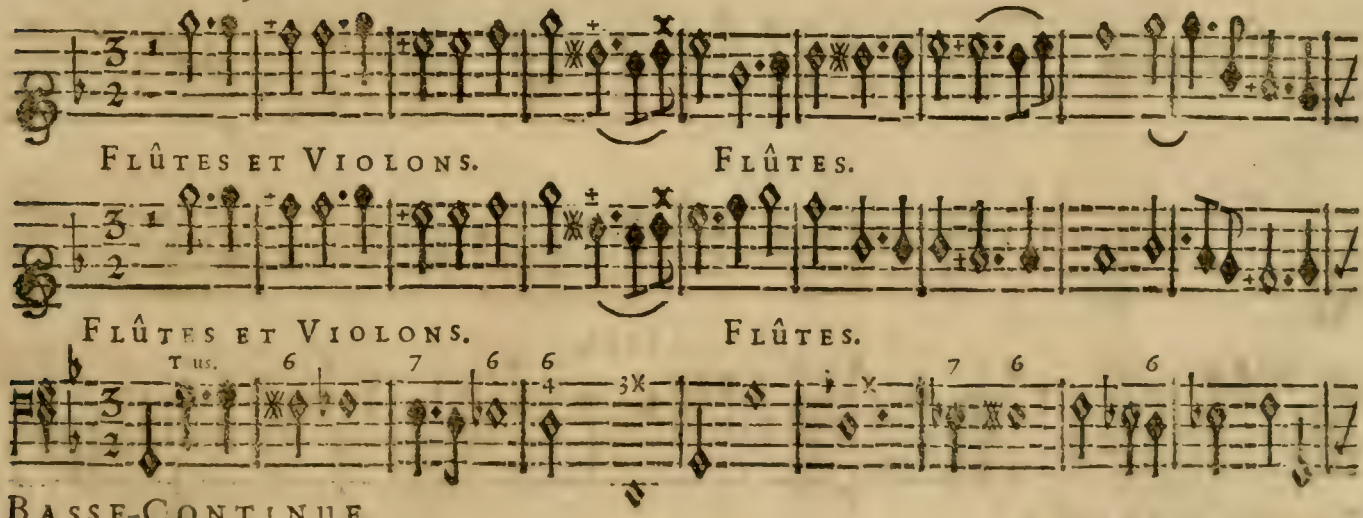
FIN DE LA TROISIE'ME ENTRE'E.

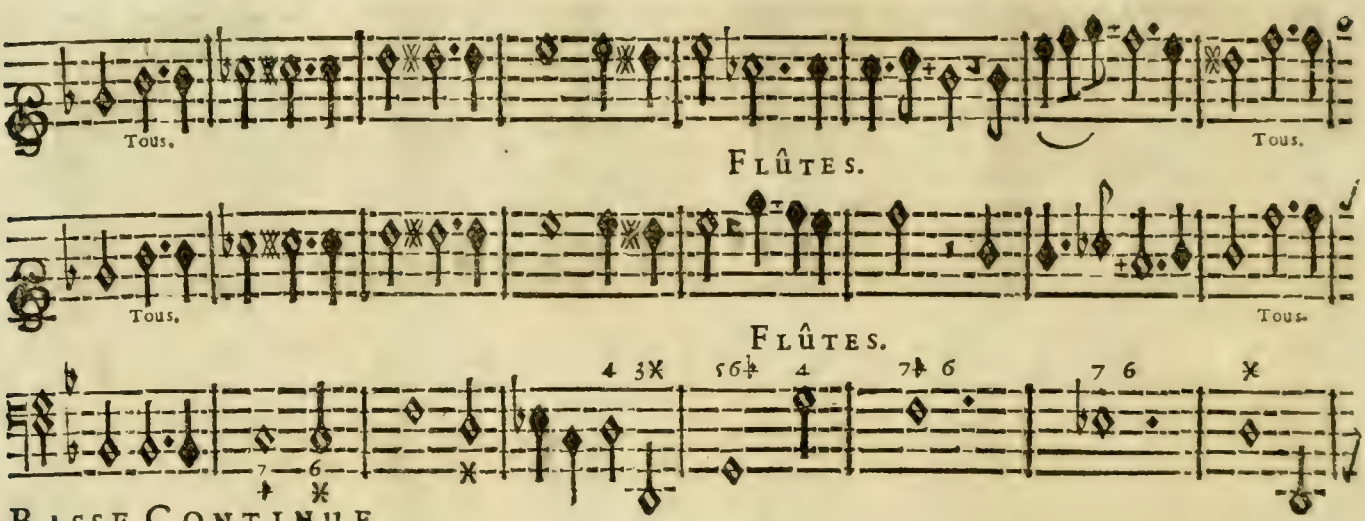
QUATRIE'ME ENTRE'E.

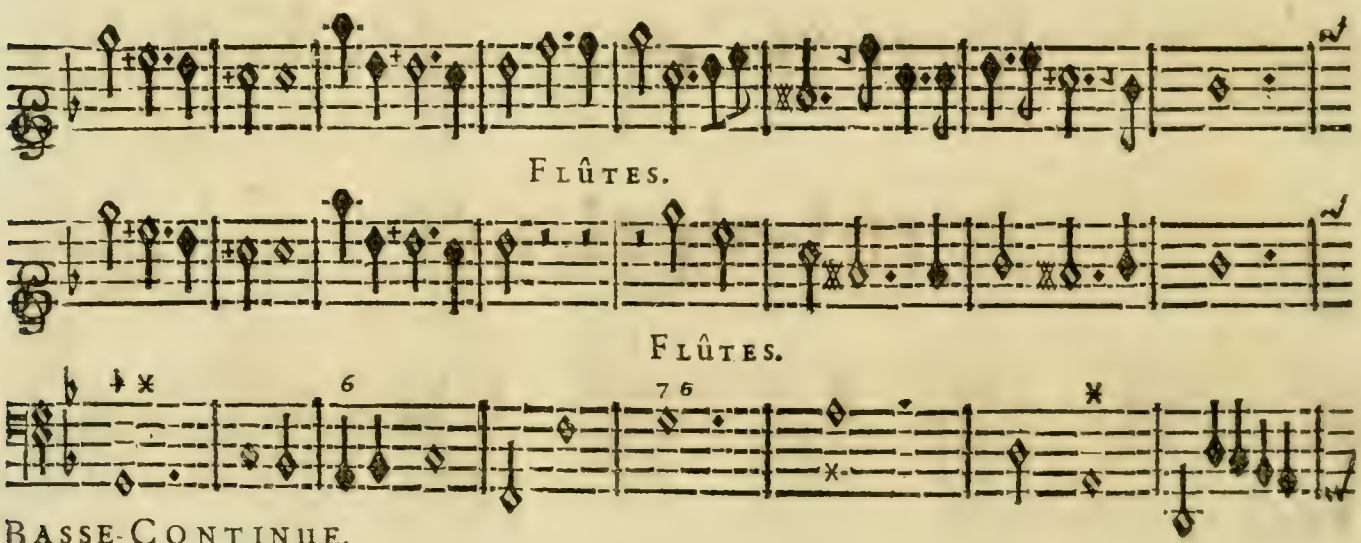
SCENE PREMIERE.

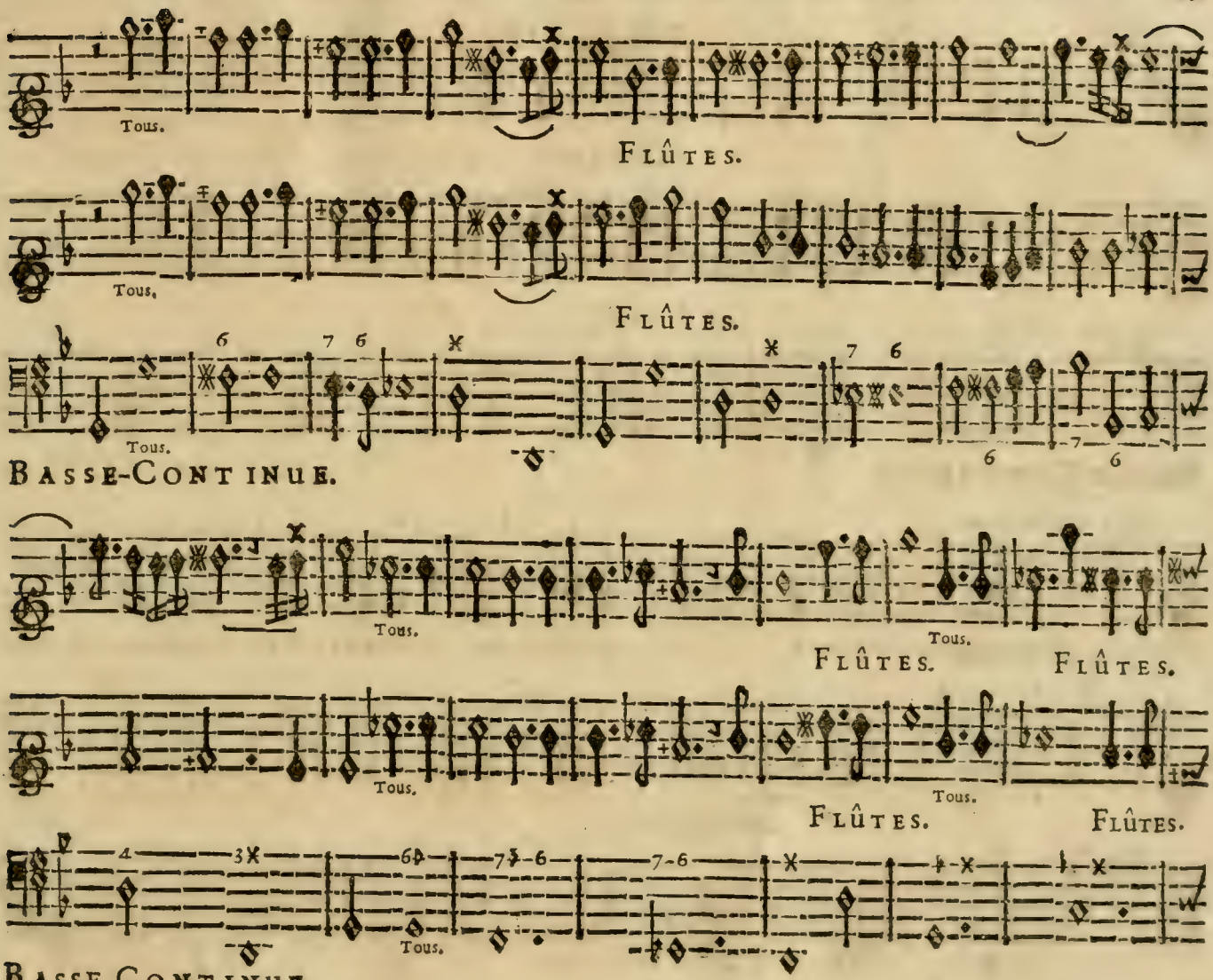
UNE BOHEMIENNE ſeule.

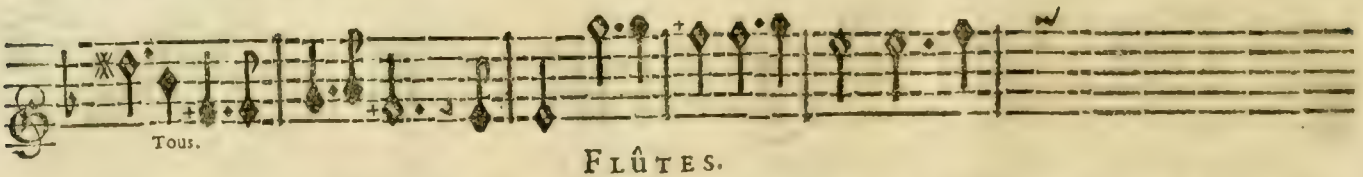
Du Ballet des Muſes.



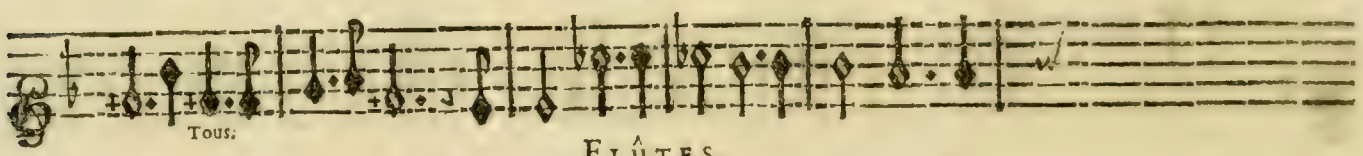

Tous.
Tous.
FLÛTES.
Tous.
Tous.
FLÛTES.
BASSE-CONTINUE.


FLÛTES.
FLÛTES.
BASSE-CONTINUE.

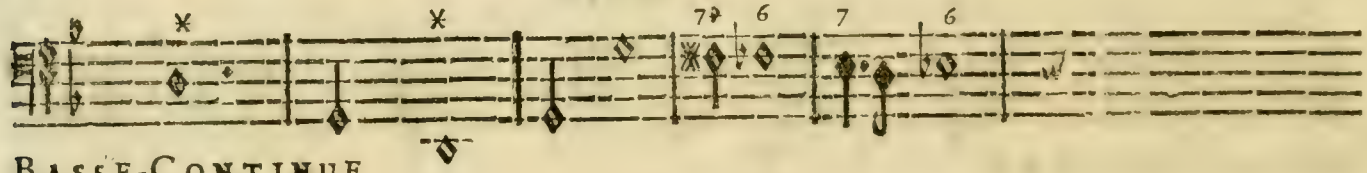

Tous.
FLÛTES.
Tous.
FLÛTES.
Tous.
BASSE-CONTINUE.
Tous.
Tous.
FLÛTES.
FLÛTES.
Tous.
Tous.
FLÛTES.
FLÛTES.
Tous.
BASSE-CONTINUE.



FLÛTES.

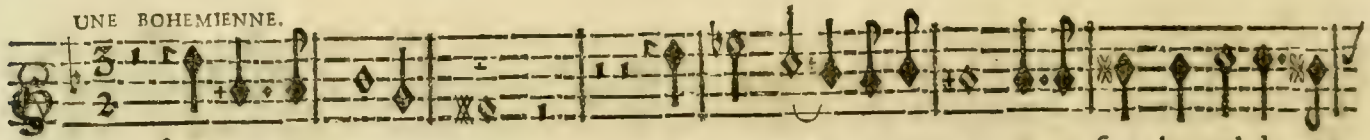


FLÛTES.



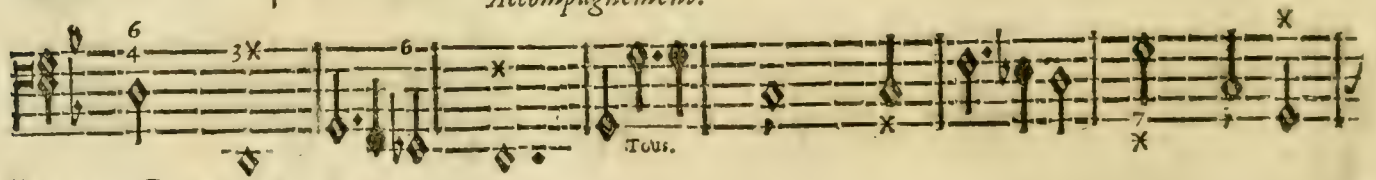
BASSE-CONTINUE.

UNE BOHEMIENNE.

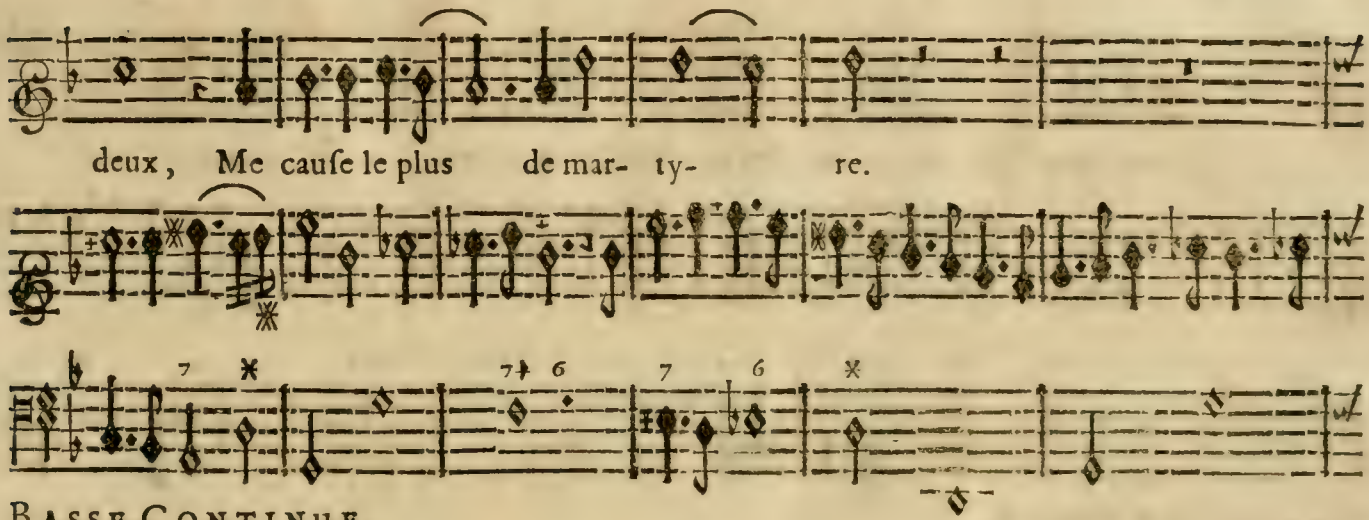


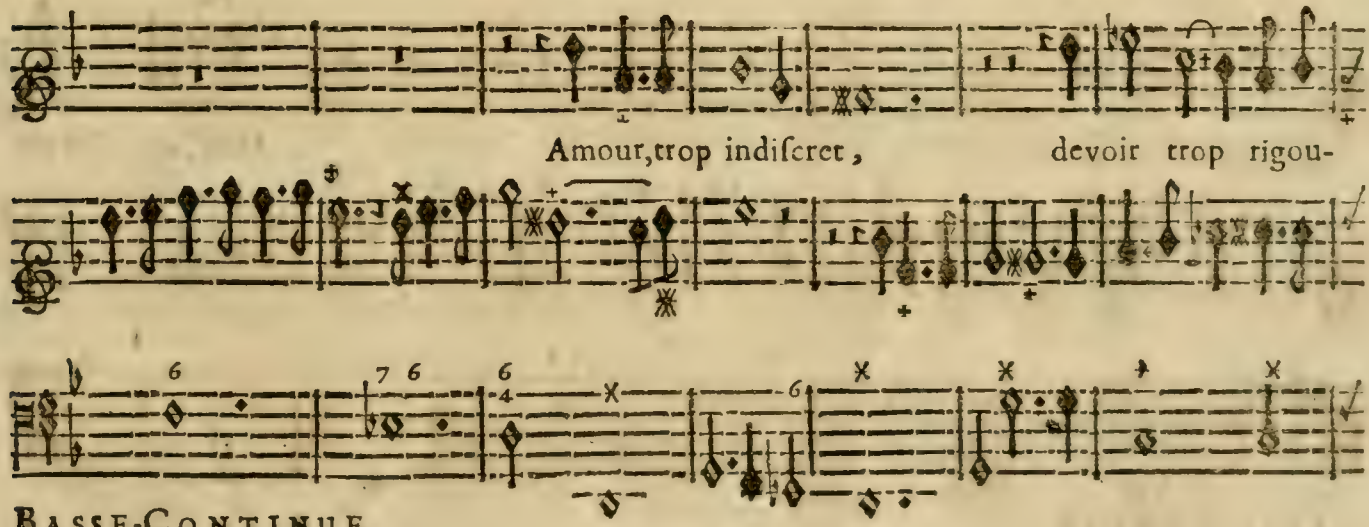
AMour, trop indiſcret, devoir trop rigoureux, Je ne ſçay lequel de vous

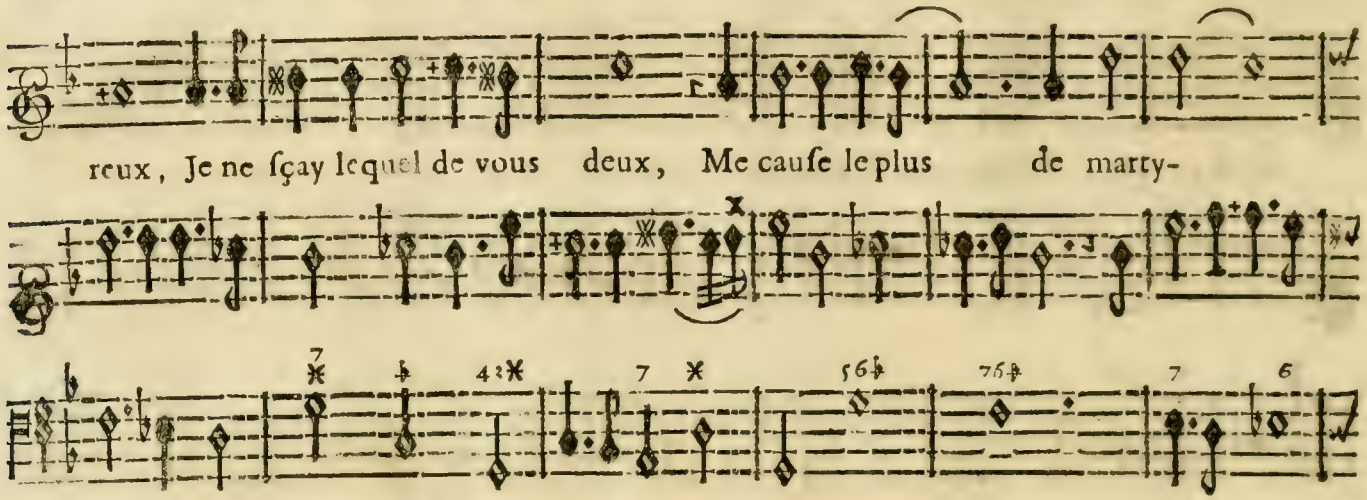
Accompagnement.



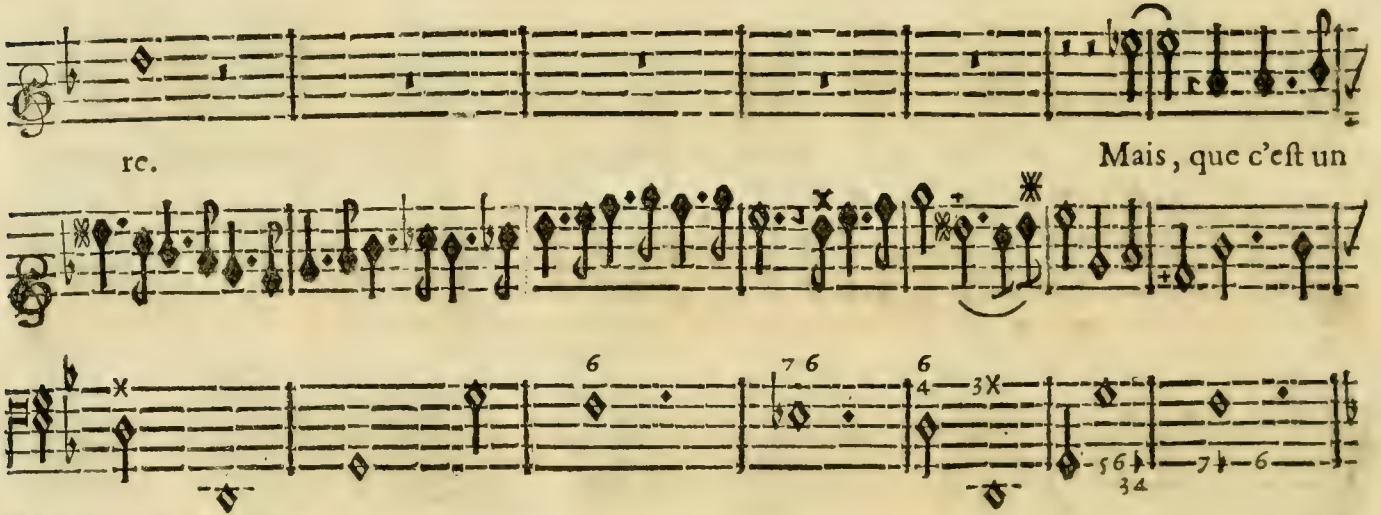
BASSE-CONTINUE.


deux, Me cauſe le plus de mar- ty- re.
BASSE-CONTINUE.

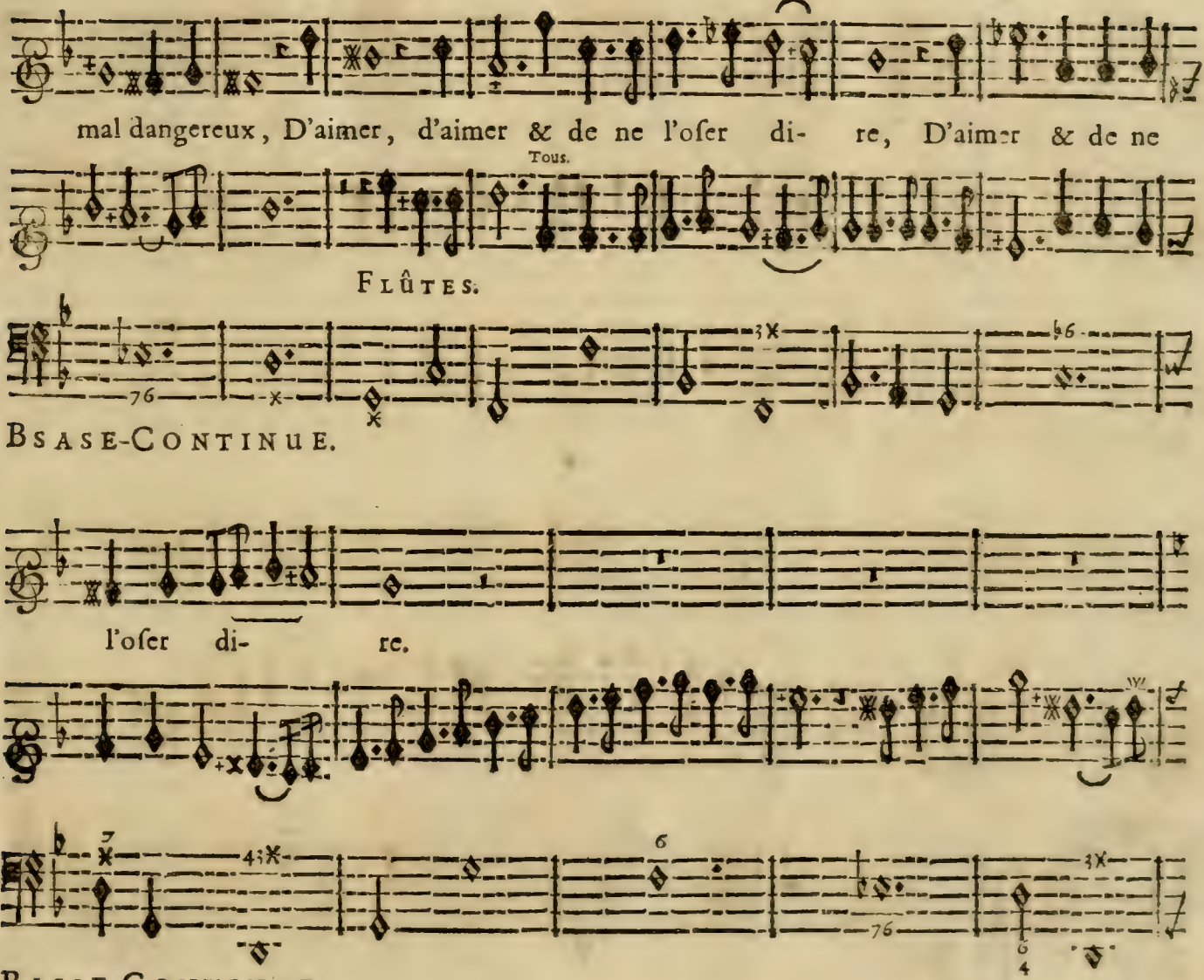

Amour, trop indiſcret, devoir trop rigou-
BASSE-CONTINUE.

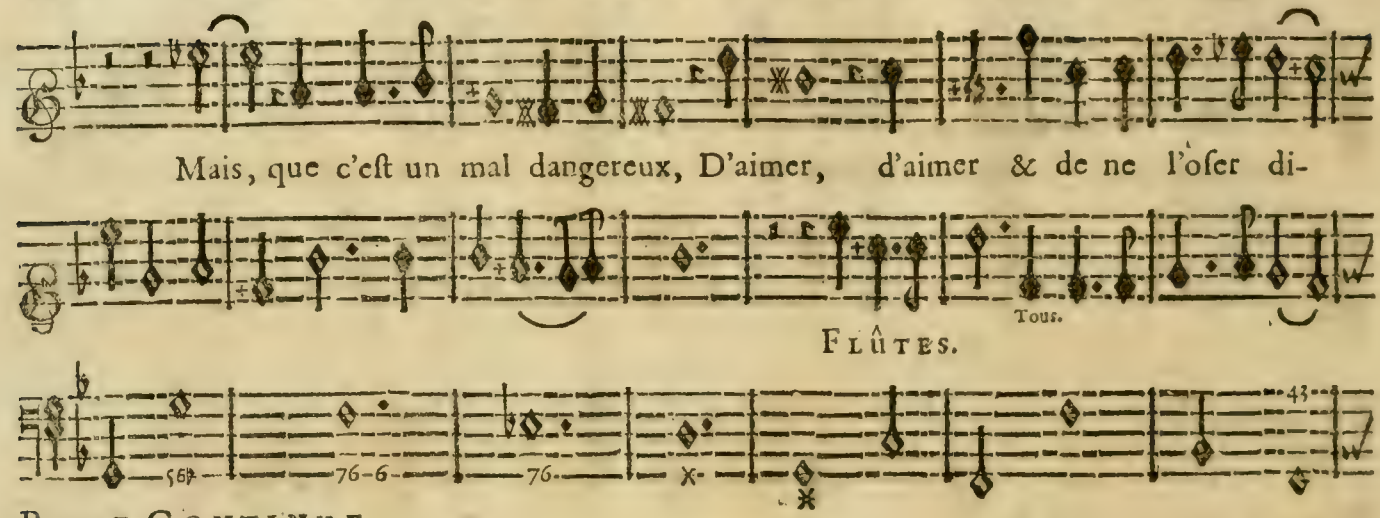


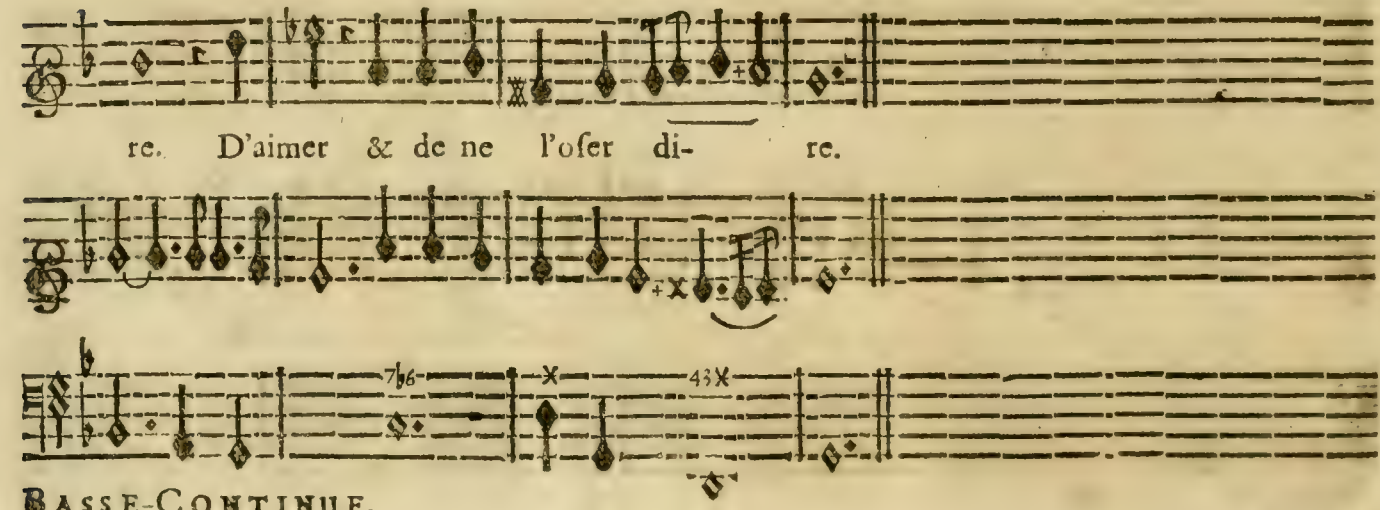
BASSE-CONTINUE.



BASSE-CONTINUE.


mal dangereux, D'aimer, d'aimer & de ne l'oſer di- re, D'aimer & de ne
Tous.
FLÛTES.
BSASE-CONTINUE.
l'oſer di- re.
BASSE-CONTINUE.


Mais, que c'eſt un mal dangereux, D'aimer, d'aimer & de ne l'oſer di-
Tous.
FLÛTES.
BASSE-CONTINUE.

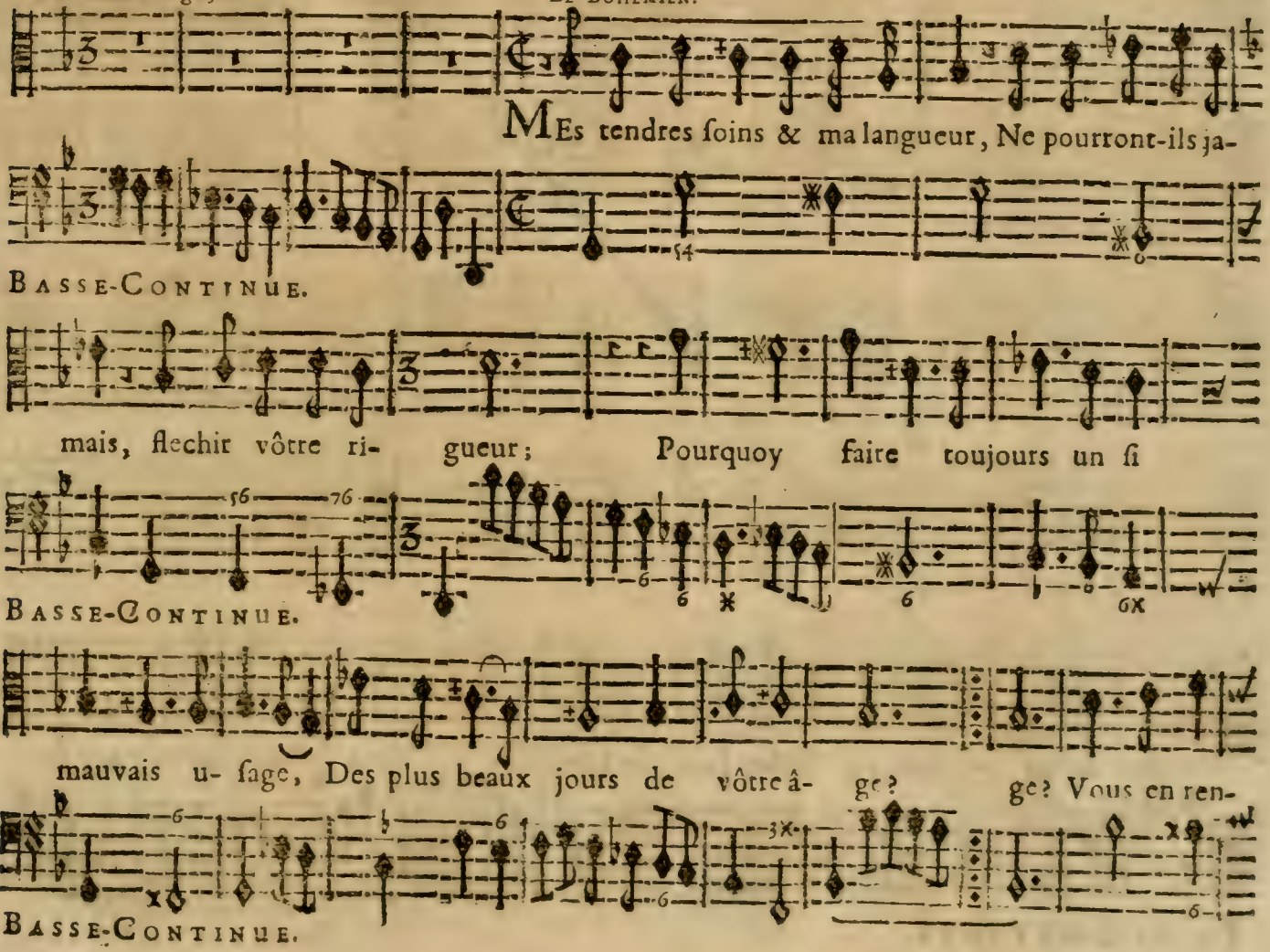

re. D'aimer & de ne l'oſer di- re.
BASSE-CONTINUE.

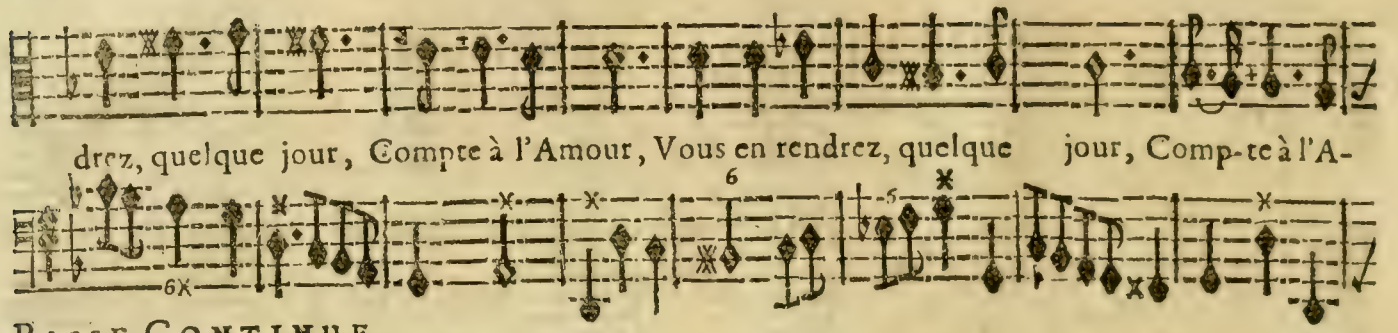
SCENE II.

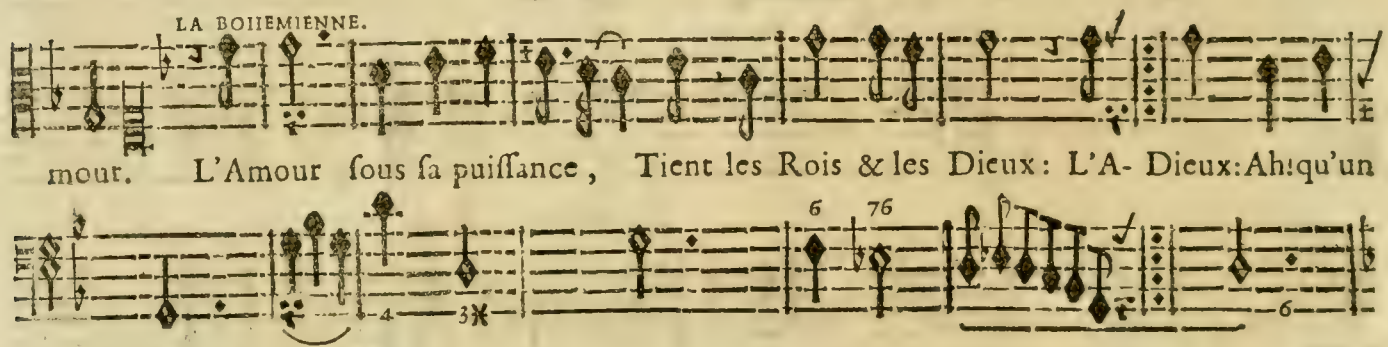
UN BOHEMIEN, ET UNE BOHEMIENNE.

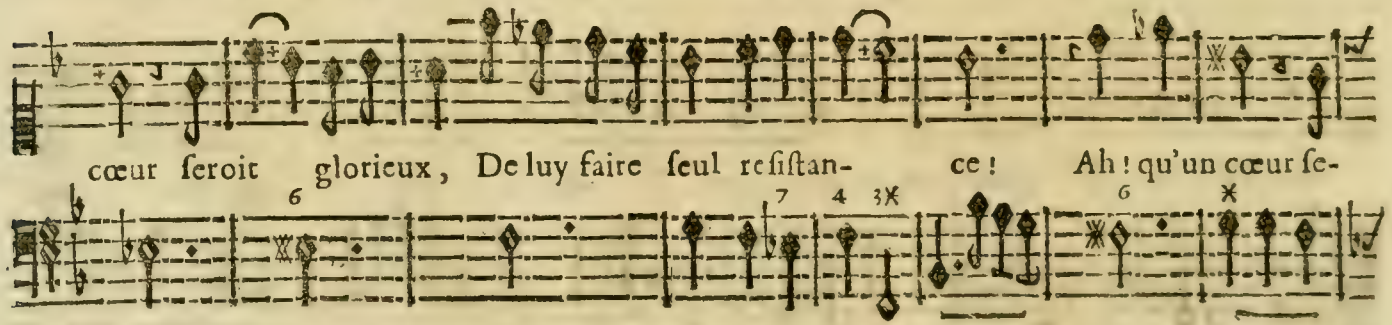
Des Amours Deguisez.

LE BOHEMIEN.



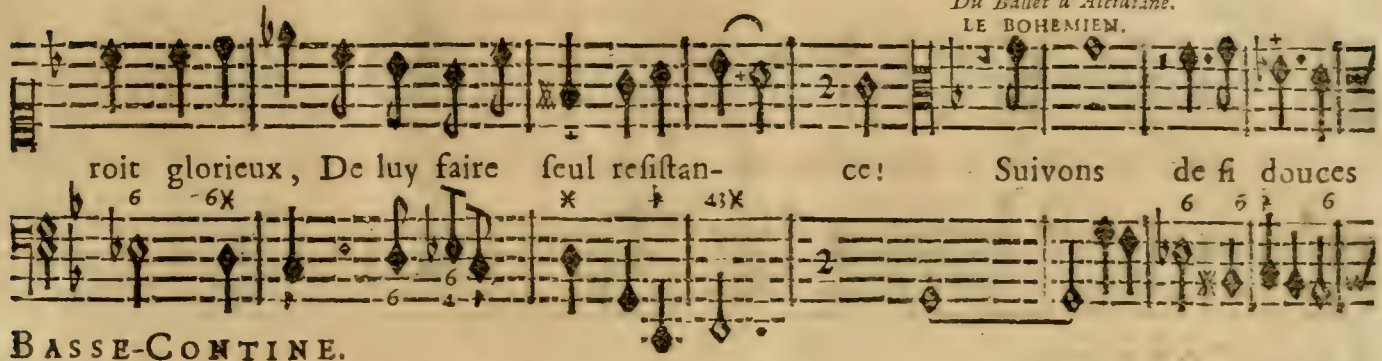

drez, quelque jour, Compte à l'Amour, Vous en rendrez, quelque jour, Comp-te à l'A-
BASSE-CONTINUE.


LA BOHEMIENNE.
mour. L'Amour ſous ſa puiſſance, Tient les Rois & les Dieux: L'A- Dieux: Ah! qu'un
BASSE-CONTINUE.

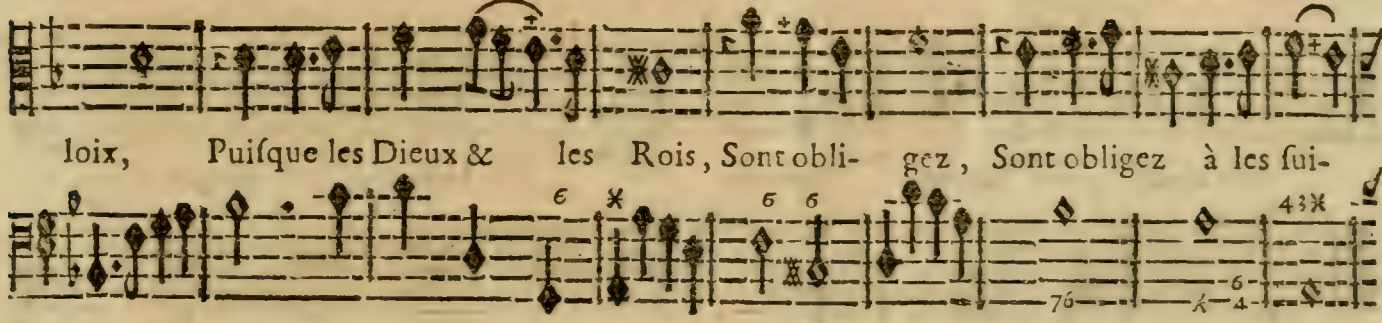

cœur ſeroit glorieux, De luy faire ſeul reſiſtan- ce! Ah! qu'un cœur ſe-
BASSE-CONTINUE.

Du Ballet d'Alcidiane.

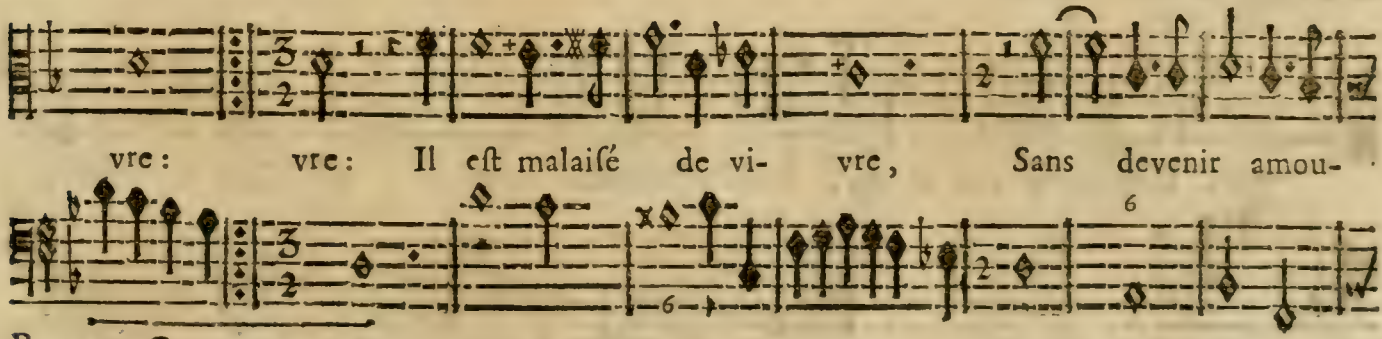
LE BOHEMIEN.



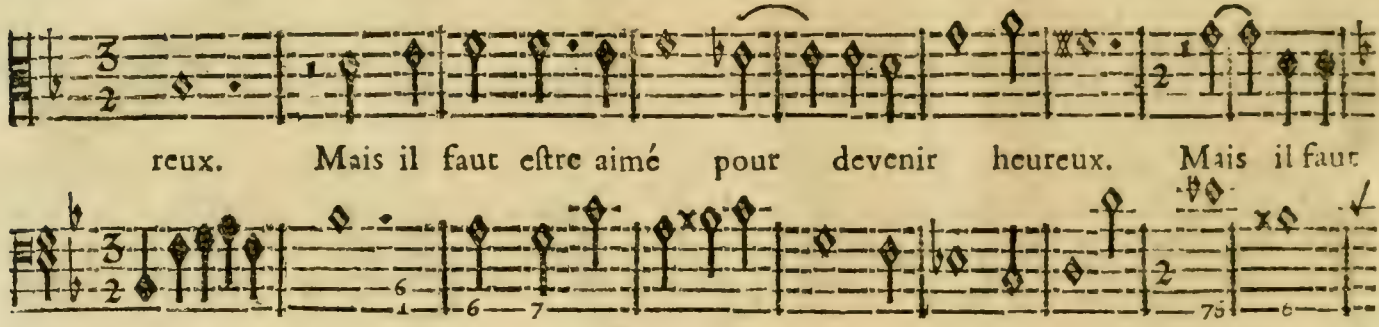
BASSE-CONTINE.



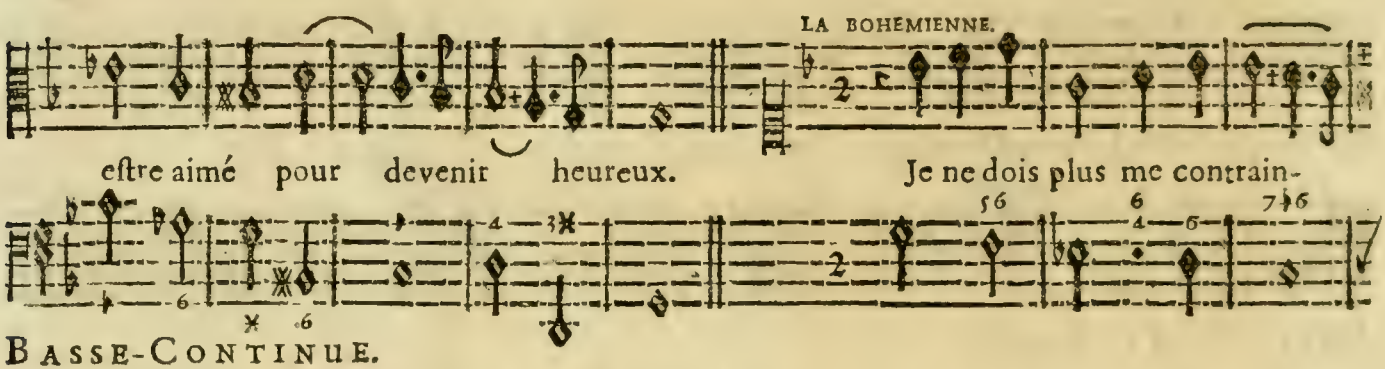
BASSE-CONTINUE.



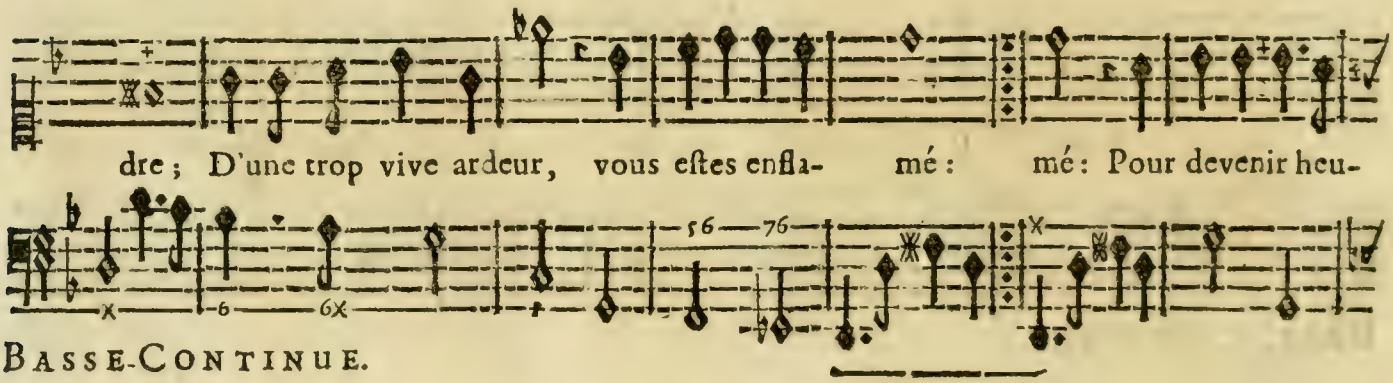
BASSE-CONTINUE.



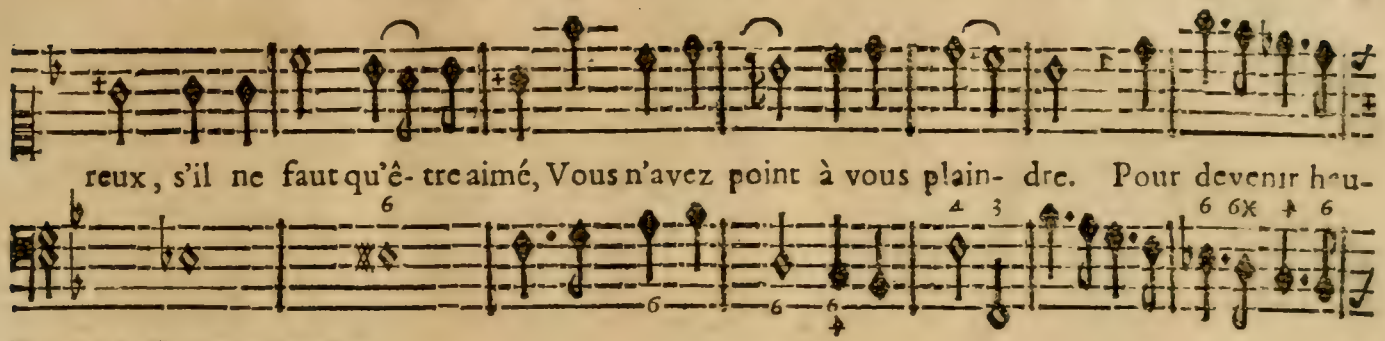
BASSE-CONTINUE.



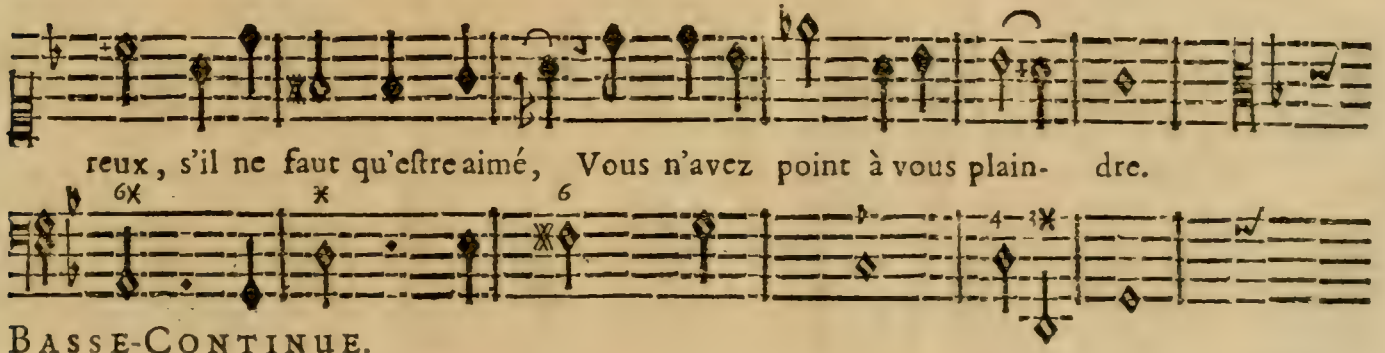
BASSE-CONTINUE.



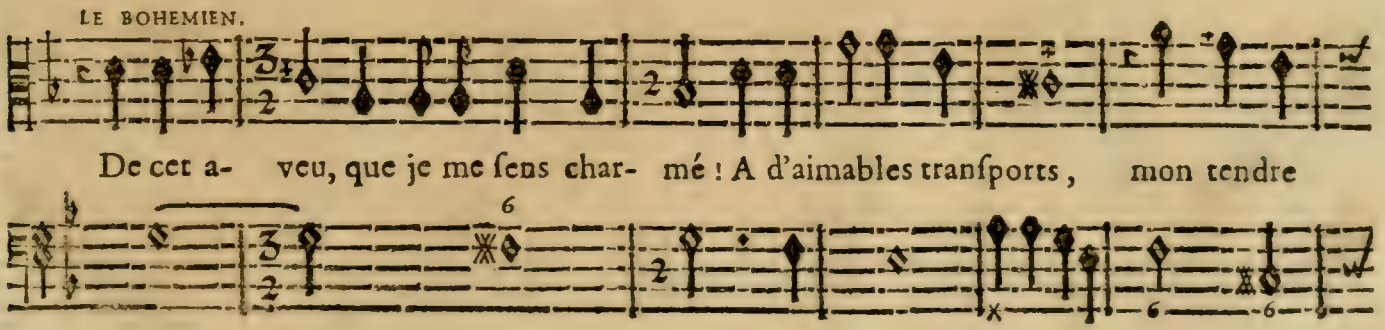
BASSE-CONTINUE.



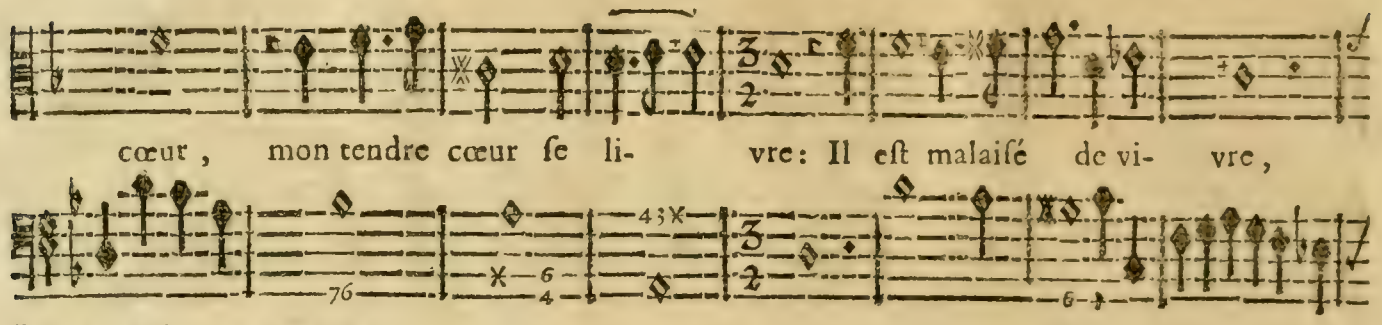
BASSE-CONTINUE.



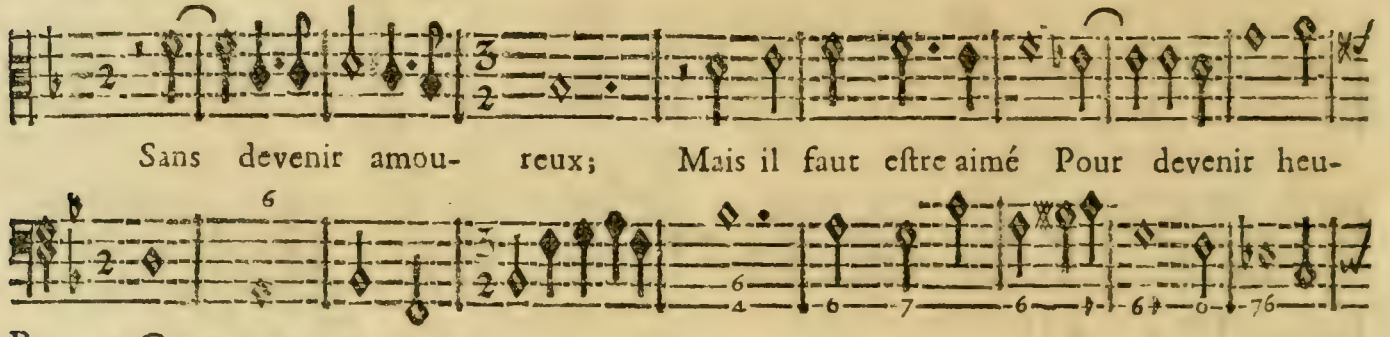
BASSE-CONTINUE.



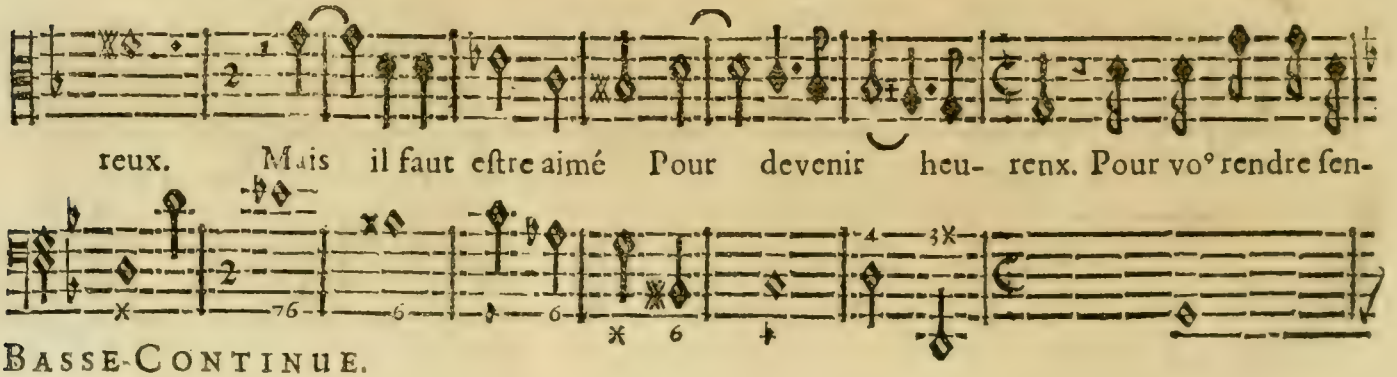
BASSE-CONTINUE.



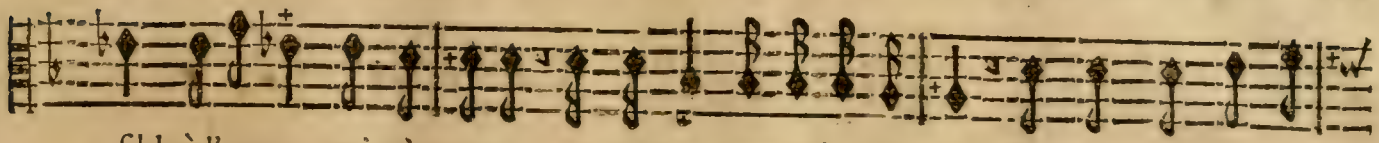
BASSE-CONTINUE.



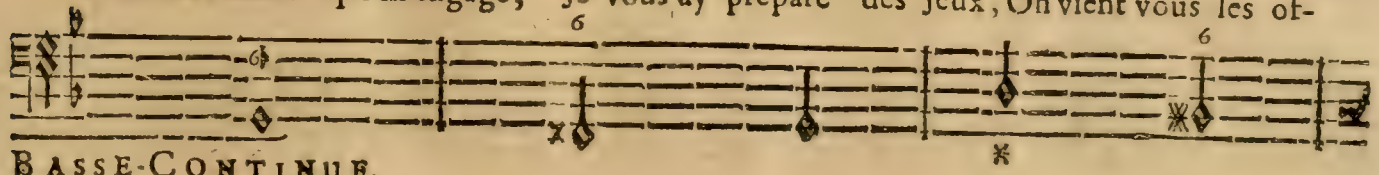
BASSE-CONTINUE.



BASSE-CONTINUE.

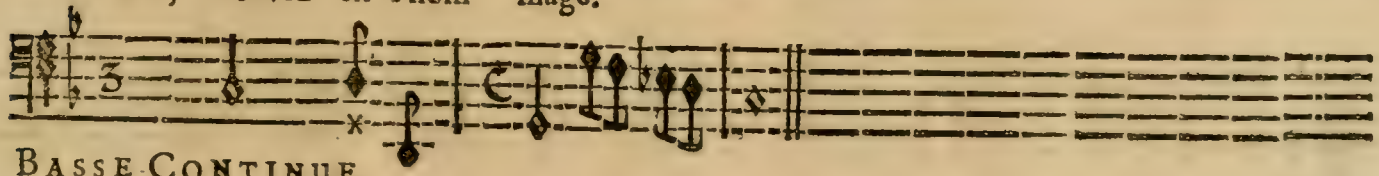


sible à l'amour qui m'engage, Je vous ay preparé des Jeux, On vient vous les of-

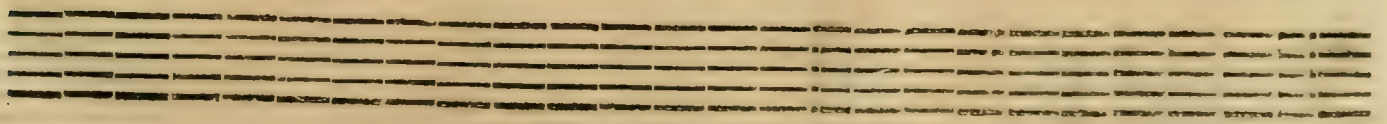


BASSE-CONTINUE.

frir, recevez-en l'hom- mage.



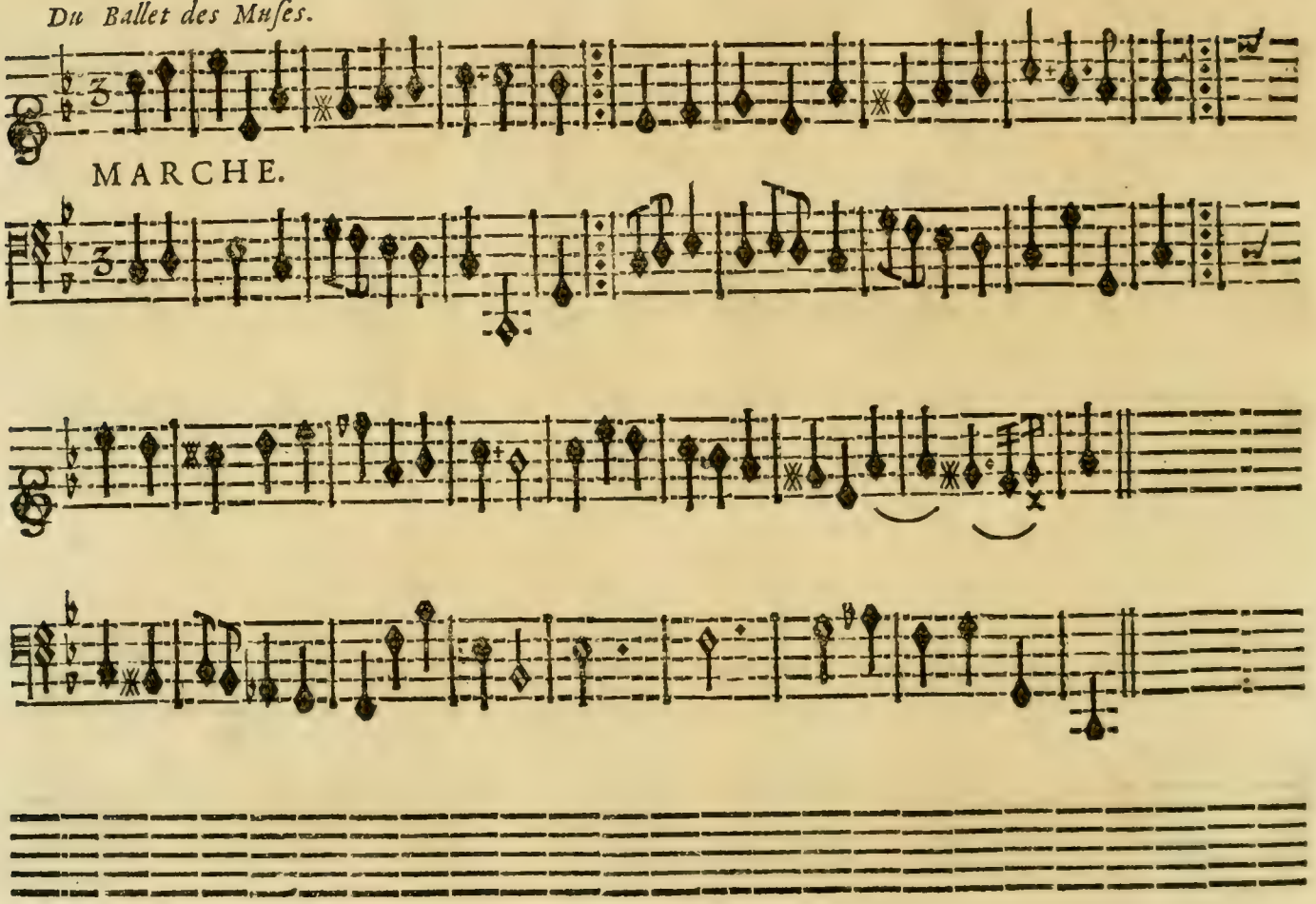
BASSE-CONTINUE.

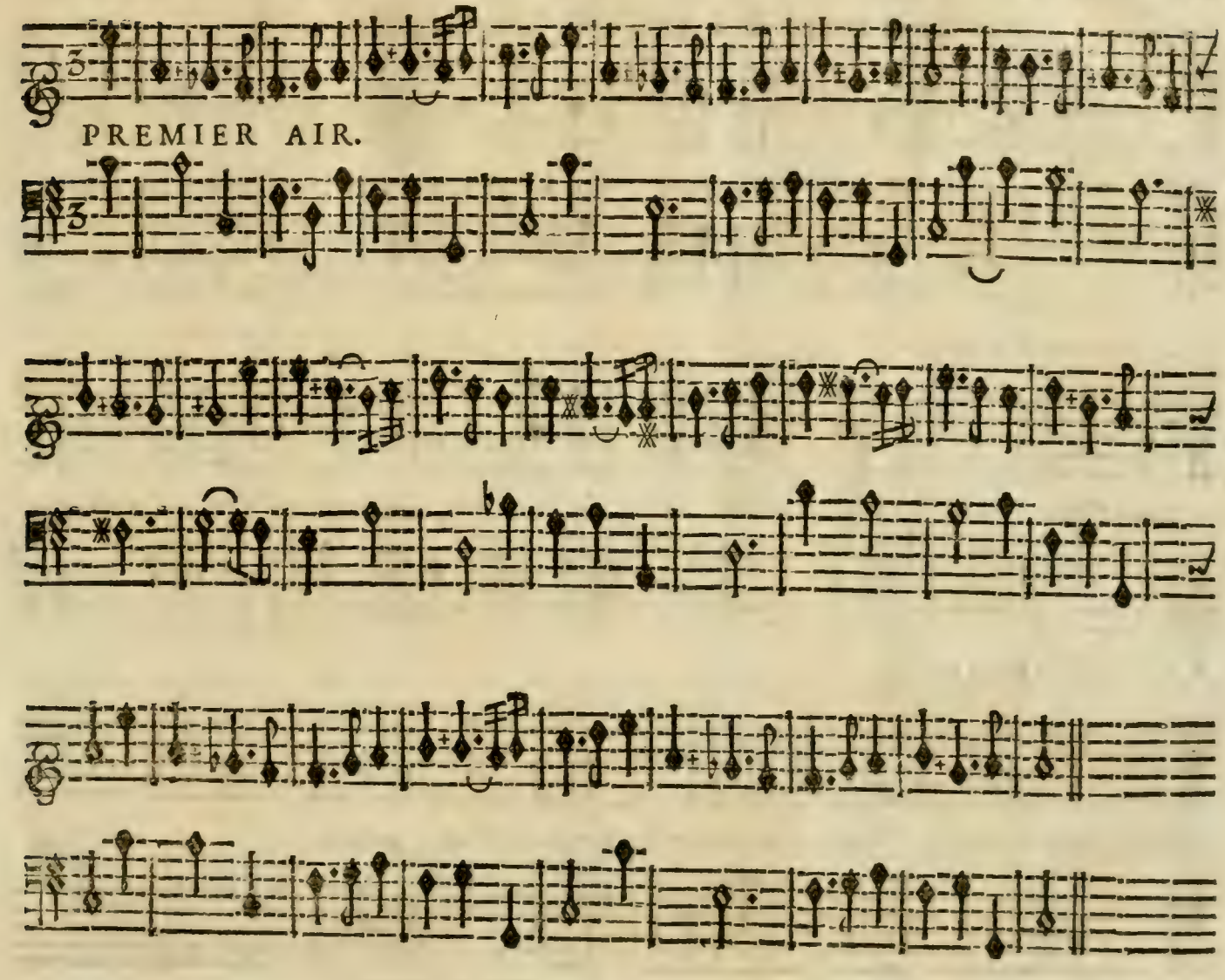


SCENE TROISIE'ME.

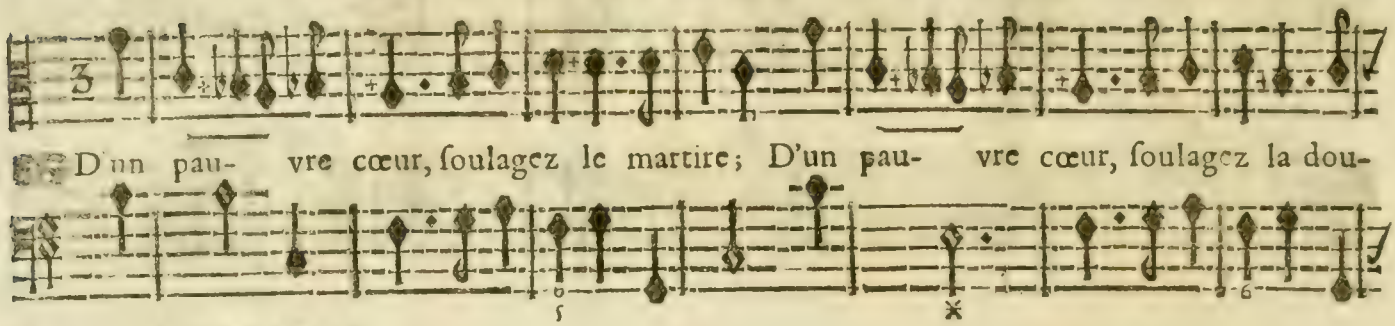
Troupe de Bohemiens & de Bohemiennes.

Du Ballet des Muſes.

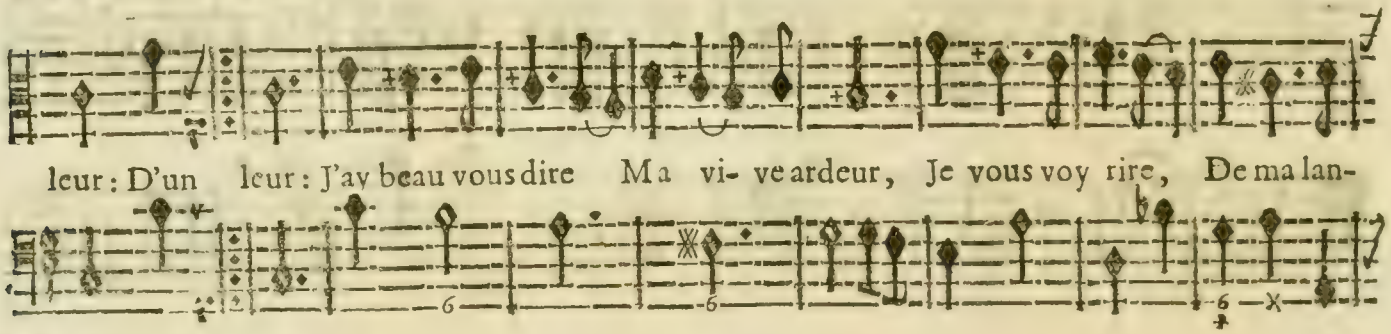



PREMIER AIR.

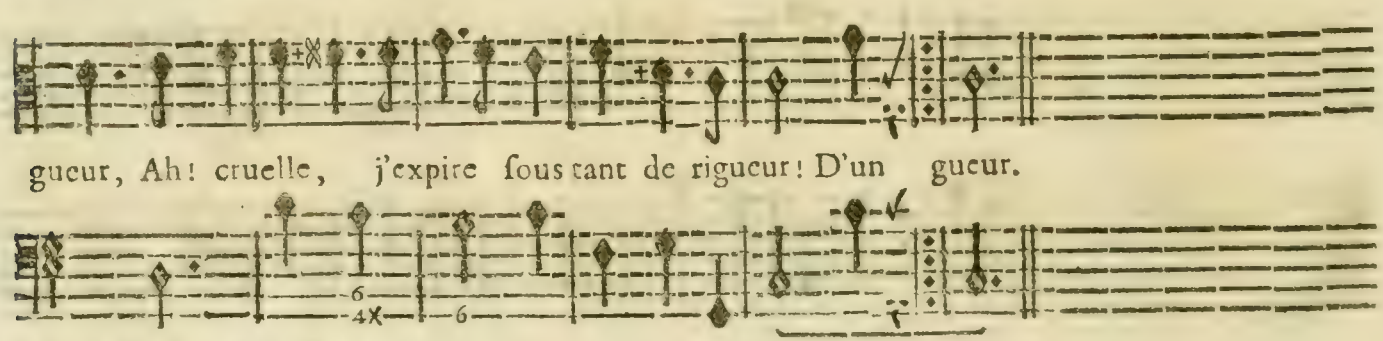
UN BOHEMIEN ET LE CHOEUR.



BASSE-CONTINUE.

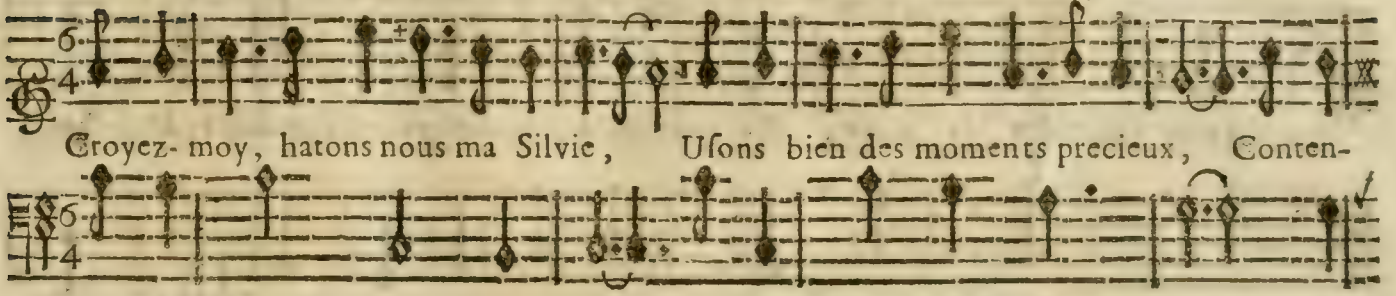


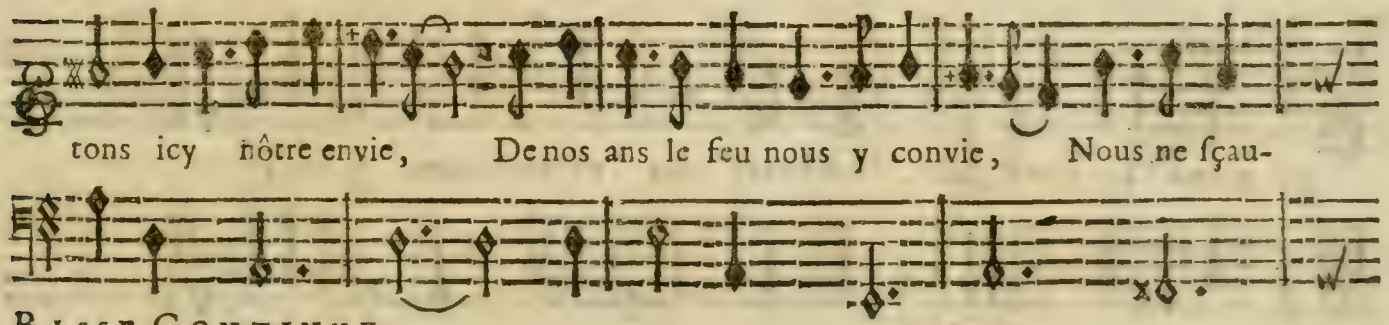
BASSE-CONTINUE.

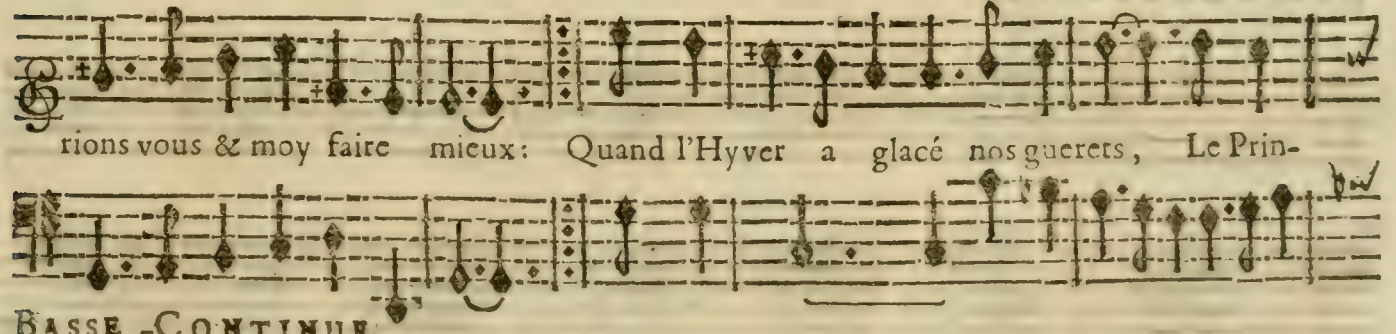


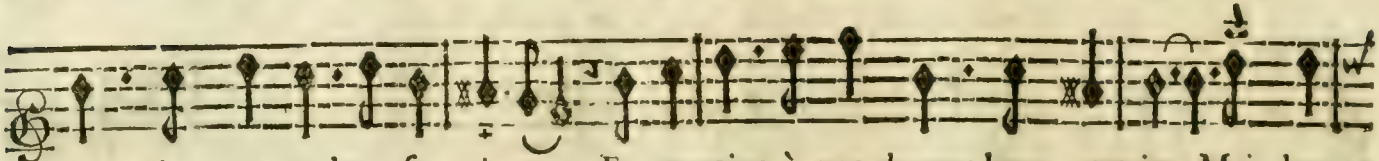
BASSE-CONTINUE.

Un Bohemien chante l'Air qui ſuit, apres que les Violons l'ont joüé.

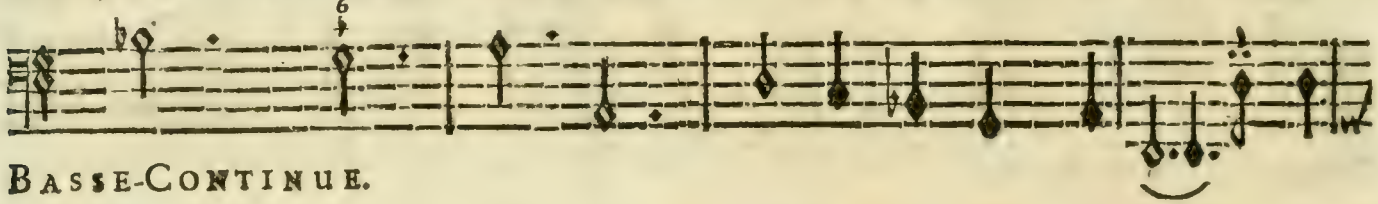




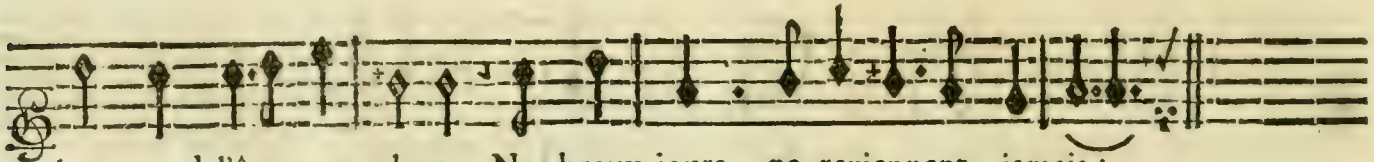




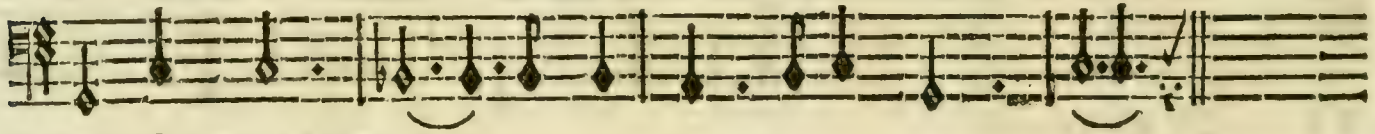
temps vient reprendre ſa place, Et rameine à nos champs leurs attraits; Mais he-



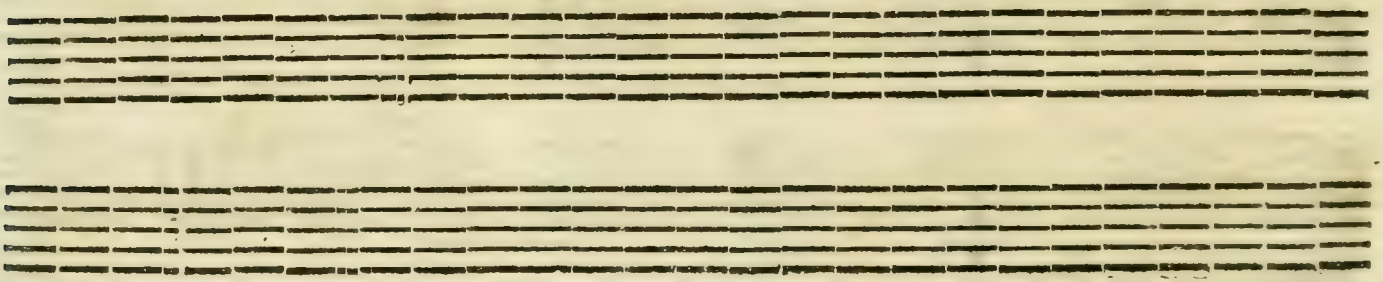
BASSE-CONTINUE.



las! quand l'âge nous glace, Nos beaux jours ne reviennent jamais!

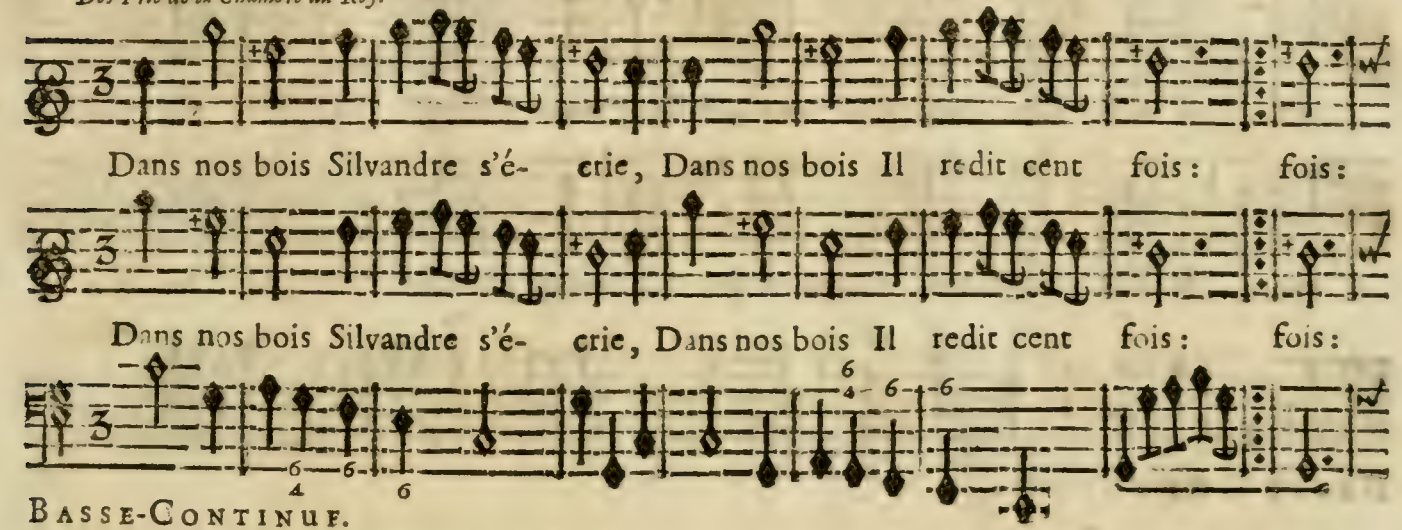


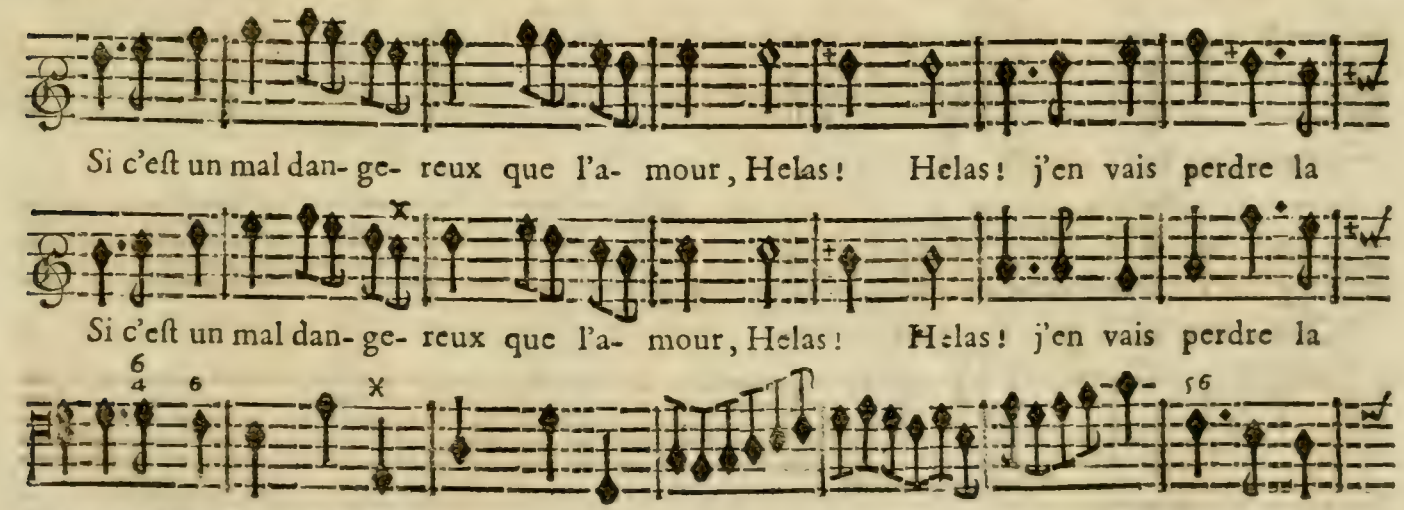
BASSE-CONTINUE.

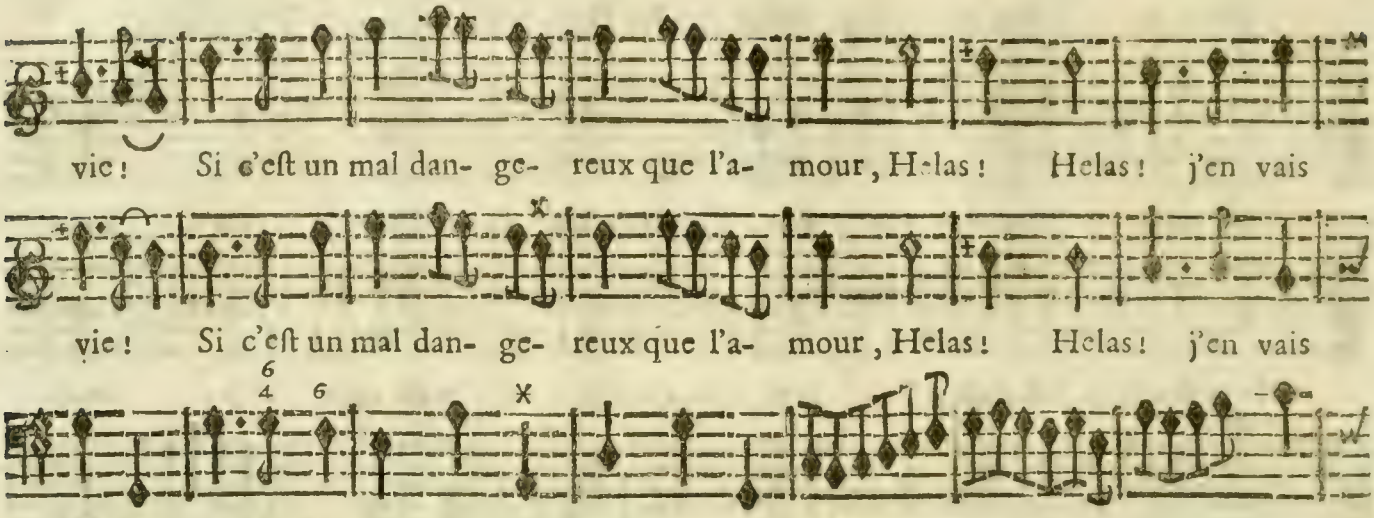


DEUX BOHEMIENS, aprés que les Haut-Bois ont joüé le Trio qui ſuit.

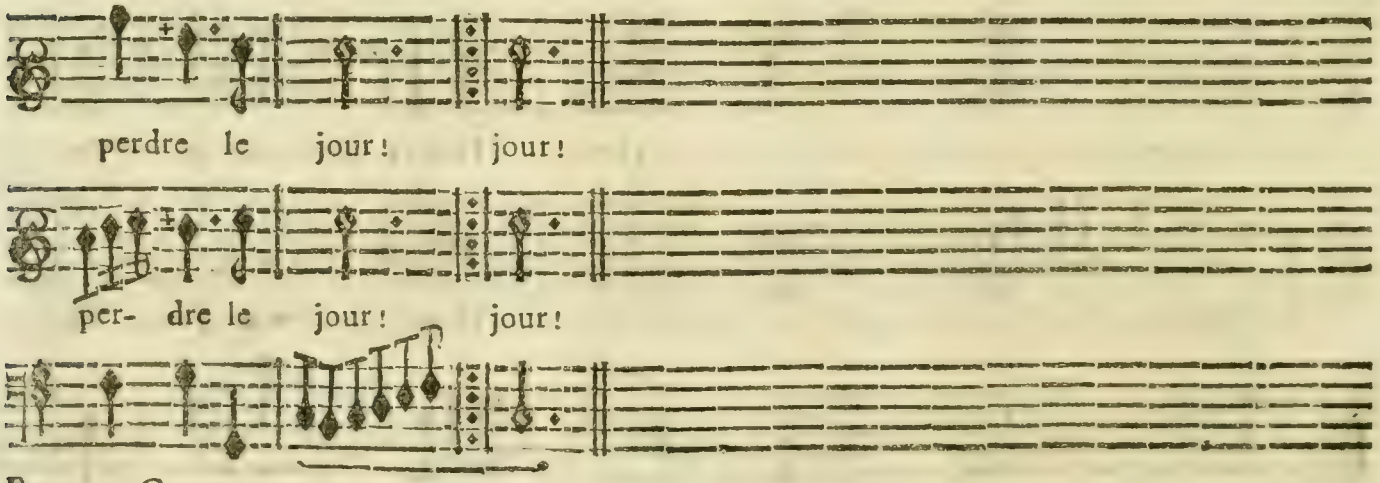
Des Trio de la Chambre du Roy.





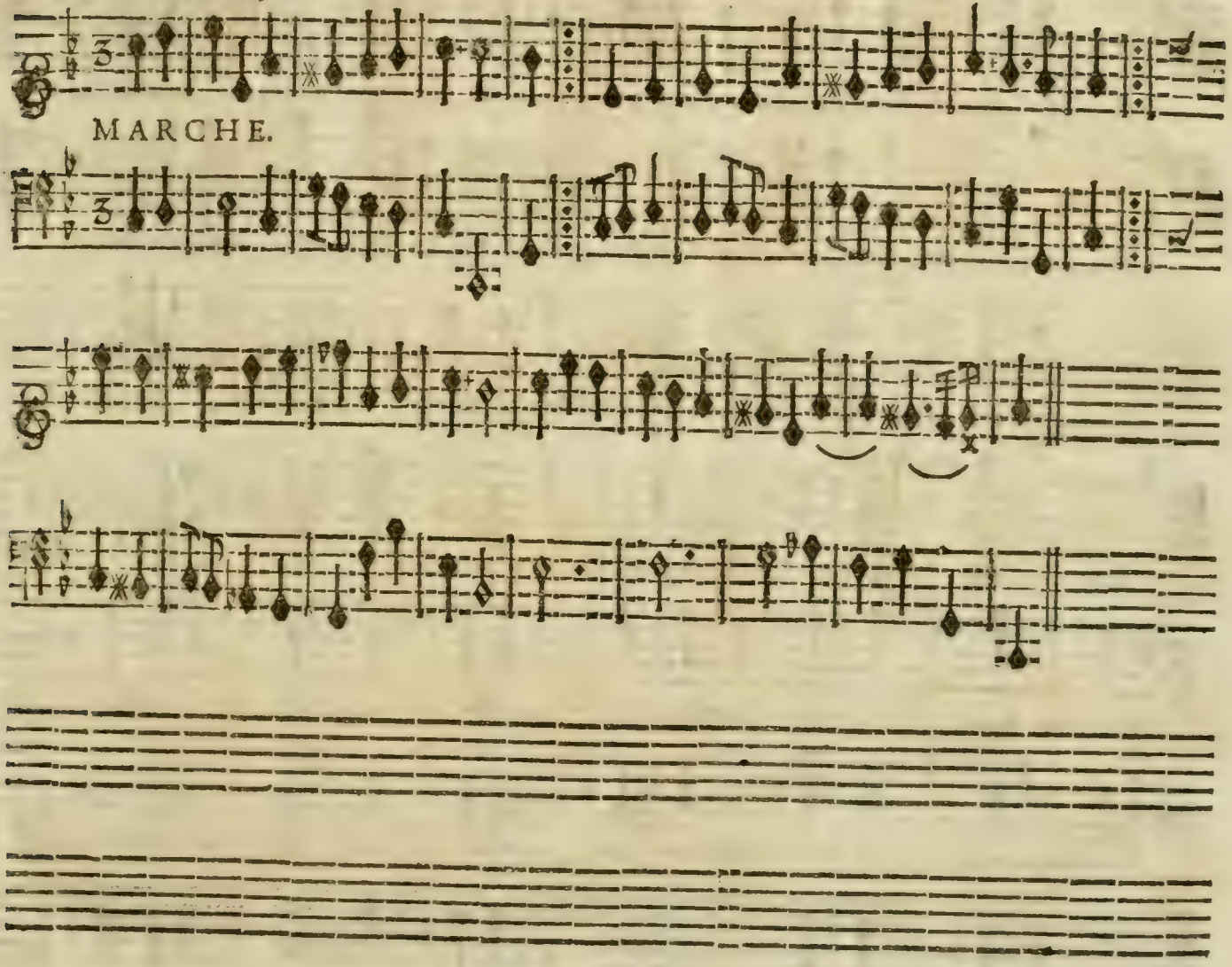


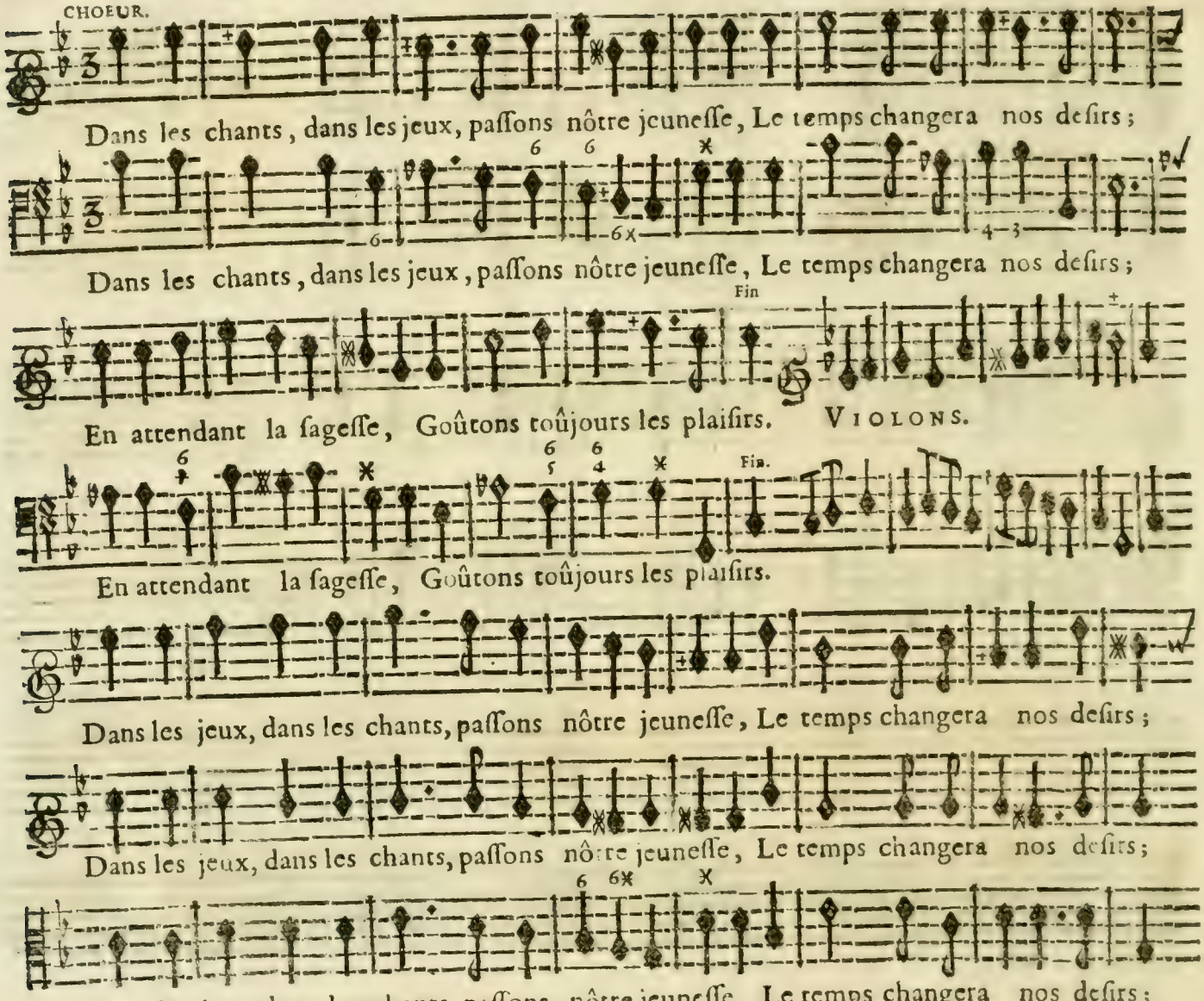
BASSE-CONTINUE.

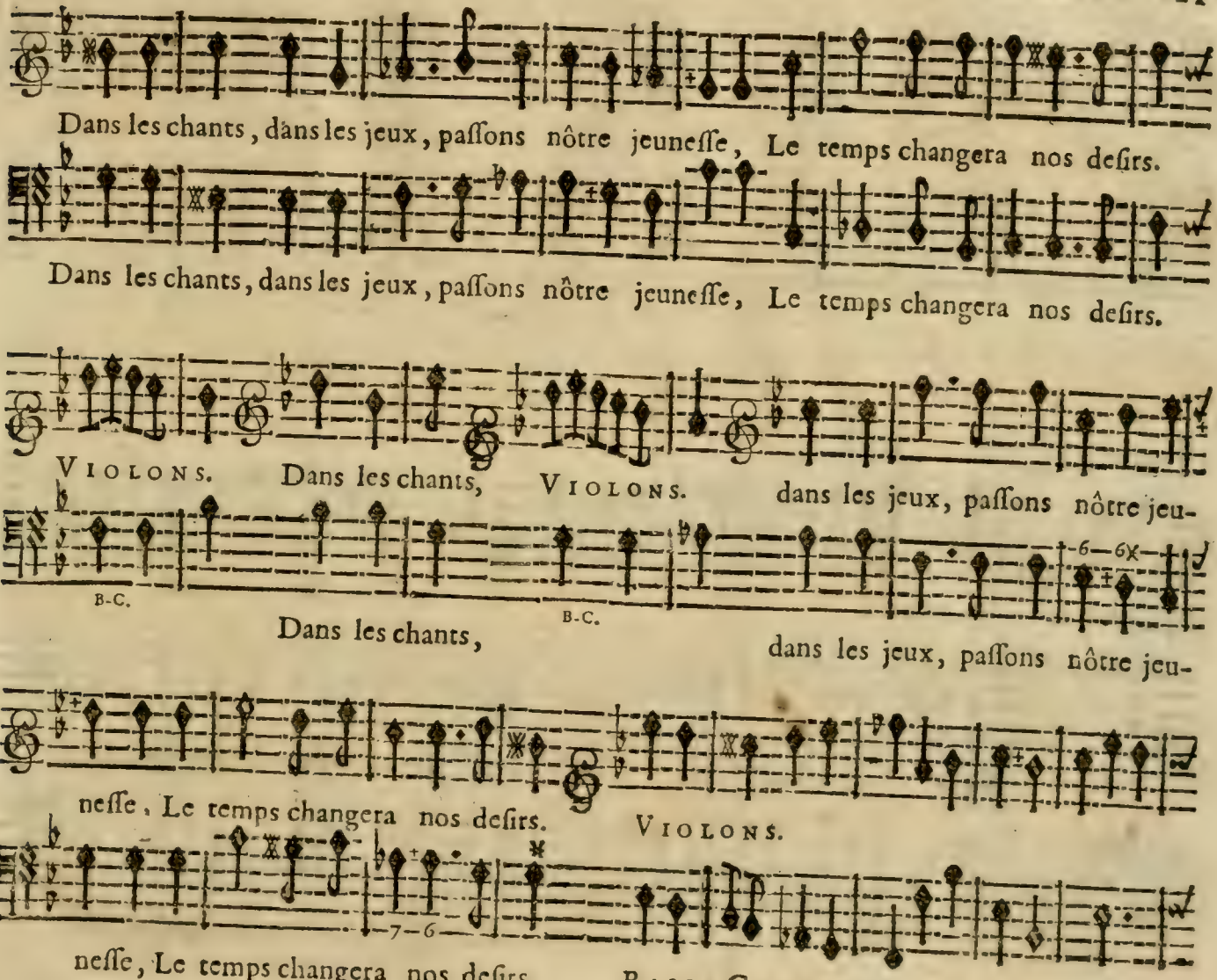


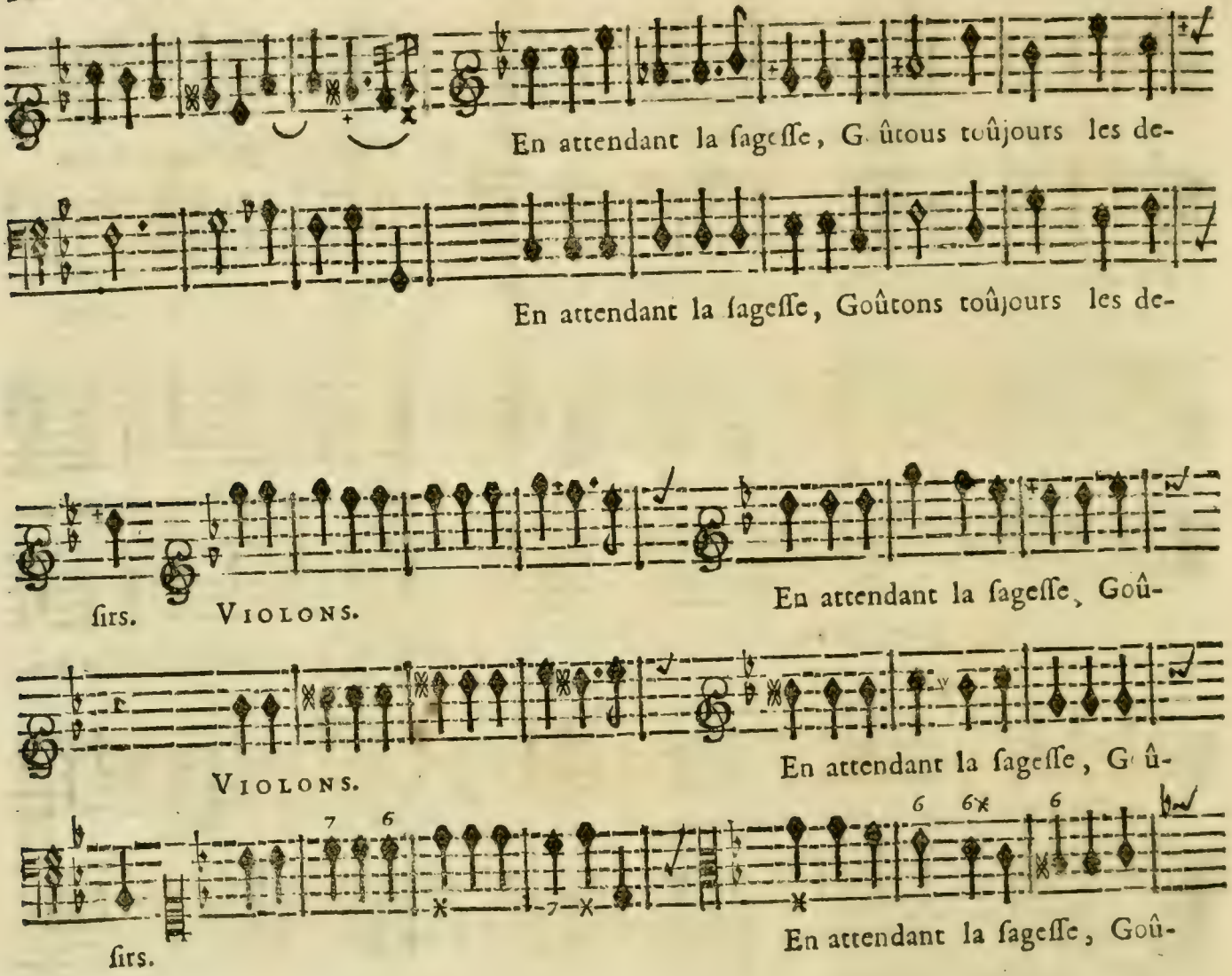
BASSE-CONTINUE.

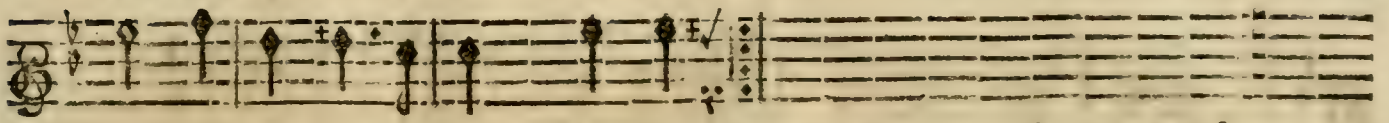
Du Ballet des Muſes.



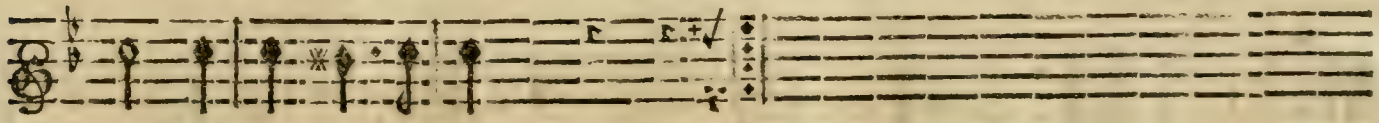

CHOEUR.
Dans les chants, dans les jeux, paſſons nôtre jeuneſſe, Le temps changera nos deſirs;
Dans les chants, dans les jeux, paſſons nôtre jeuneſſe, Le temps changera nos deſirs;
Fin
En attendant la ſageſſe, Goûtons toûjours les plaiſirs.
VIOLONS.
Fin.
En attendant la ſageſſe, Goûtons toûjours les plaiſirs.
Dans les jeux, dans les chants, paſſons nôtre jeuneſſe, Le temps changera nos deſirs;
Dans les jeux, dans les chants, paſſons nôtre jeuneſſe, Le temps changera nos deſirs;
Dans les jeux, dans les chants, paſſons nôtre jeuneſſe, Le temps changera nos deſirs;


Dans les chants, dans les jeux, paſſons nôtre jeuneſſe, Le temps changera nos deſirs.
Dans les chants, dans les jeux, paſſons nôtre jeuneſſe, Le temps changera nos deſirs.
VIOLONS. Dans les chants, VIOLONS. dans les jeux, paſſons nôtre jeu-
B-C.
B-C.
Dans les chants, dans les jeux, paſſons nôtre jeu-
neſſe, Le temps changera nos deſirs. VIOLONS.
neſſe, Le temps changera nos deſirs. BASSE-CONTINUE.

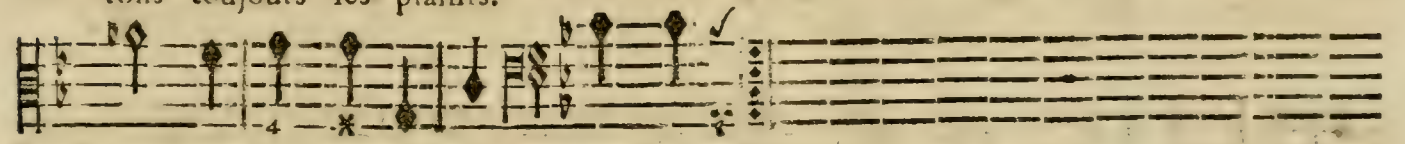

En attendant la ſageſſe, Goûtous toûjours les de-
En attendant la ſageſſe, Goûtons toûjours les de-
ſirs.
VIOLONS.
En attendant la ſageſſe, Goû-
VIOLONS.
En attendant la ſageſſe, Goû-
ſirs.
En attendant la ſageſſe, Goû-



tons toûjours les plaiſirs. Dans les chants, &c *page 120. juſques au mot fin.*



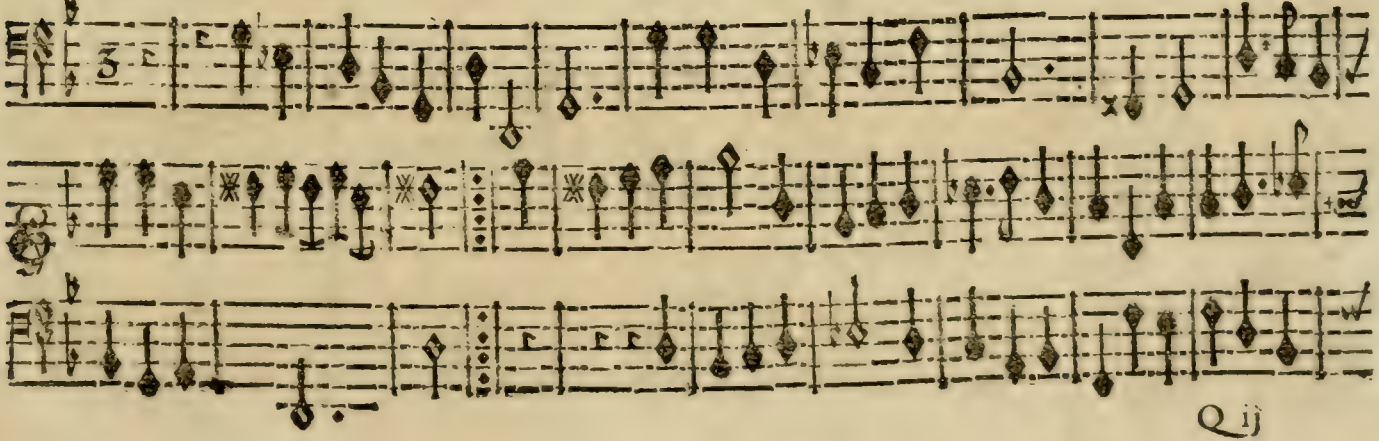
tons toûjours les plaiſirs.

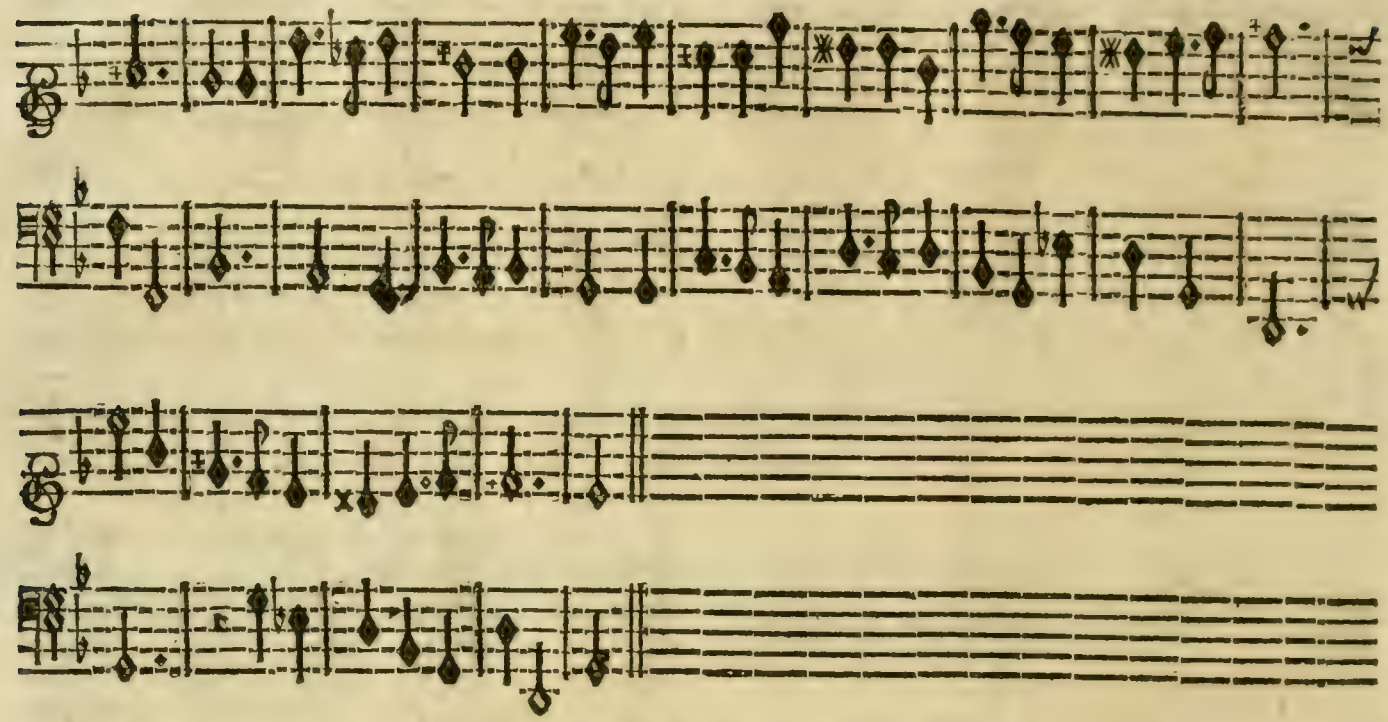


tons toûjours les plaiſirs. Dans les, &c.

De la Naiſſance de Venus.

AIR.





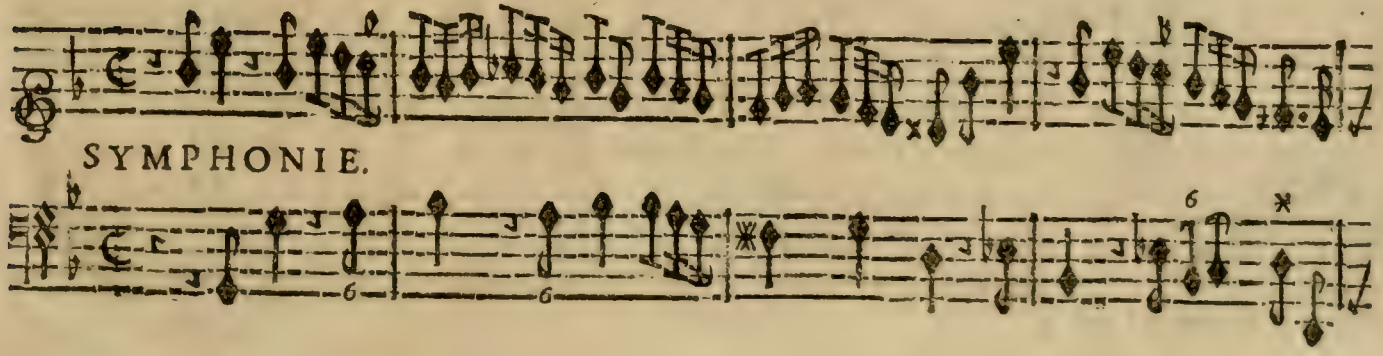
FIN DE LA QUATRIE'ME ENTRE'E.

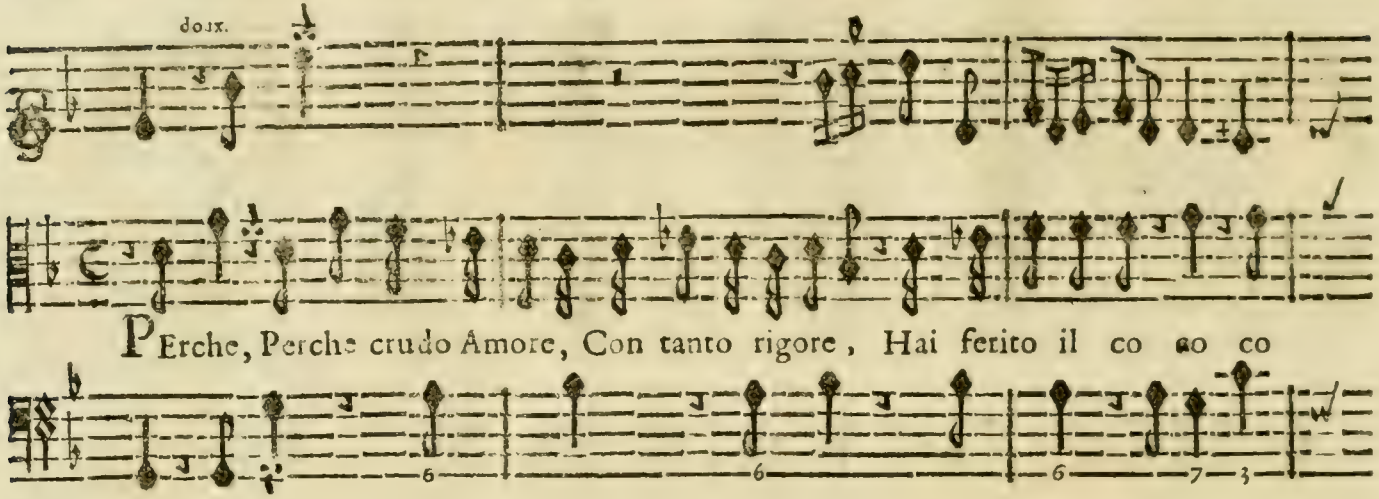
CINQUIE'ME ENTRE'E.

CARISELLI.

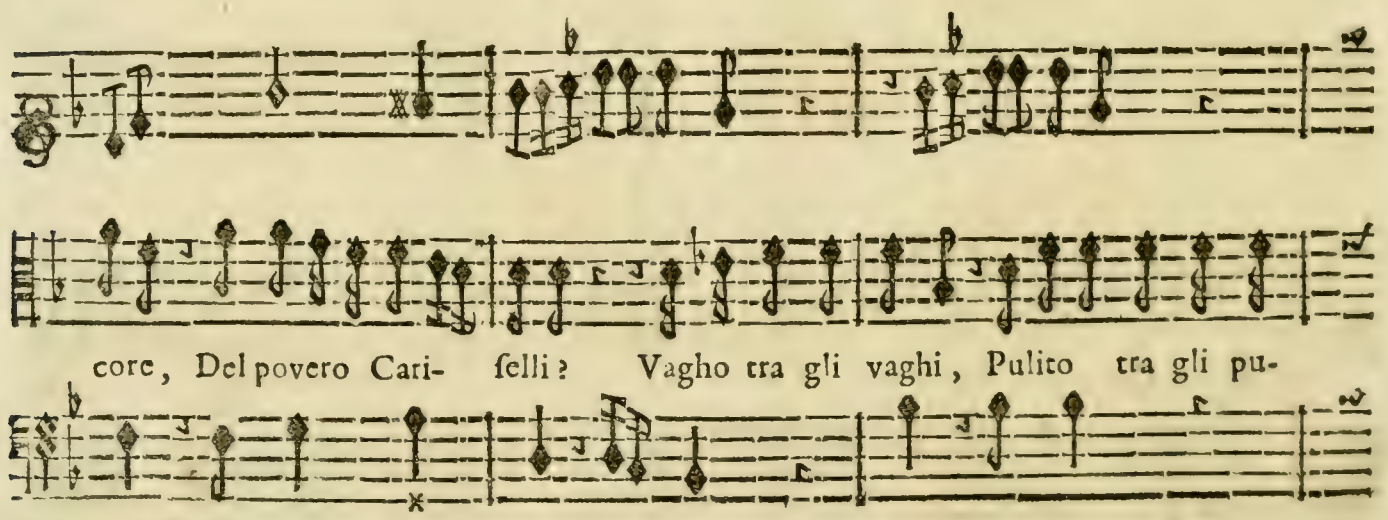
SCENE PREMIERE.

CARISELLI seul.

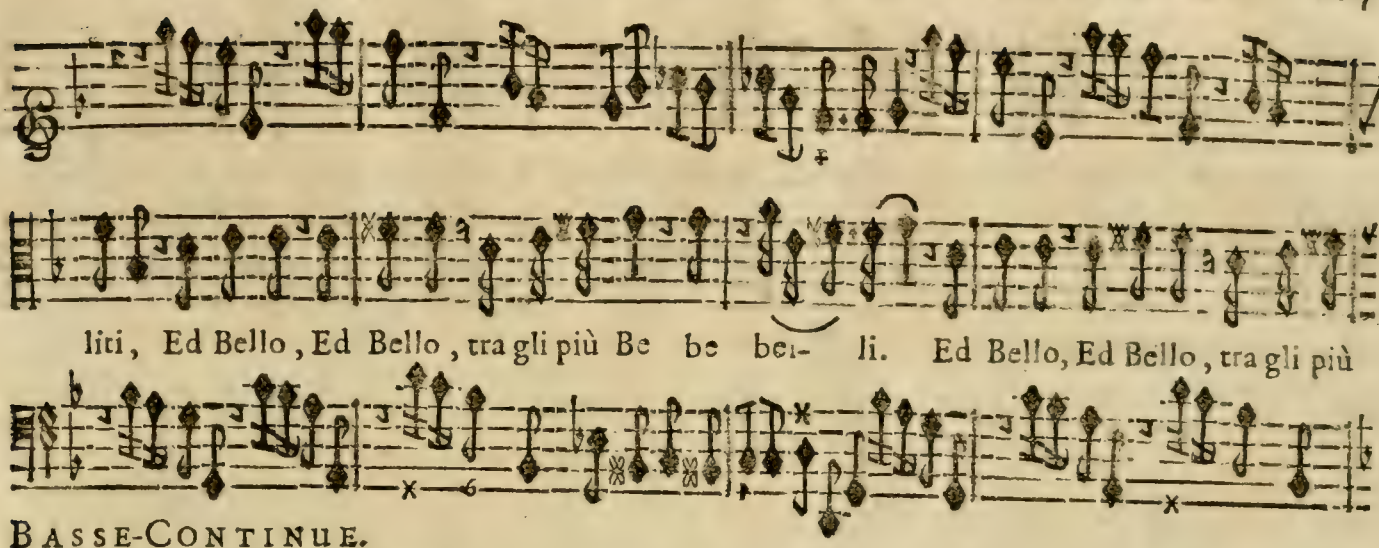




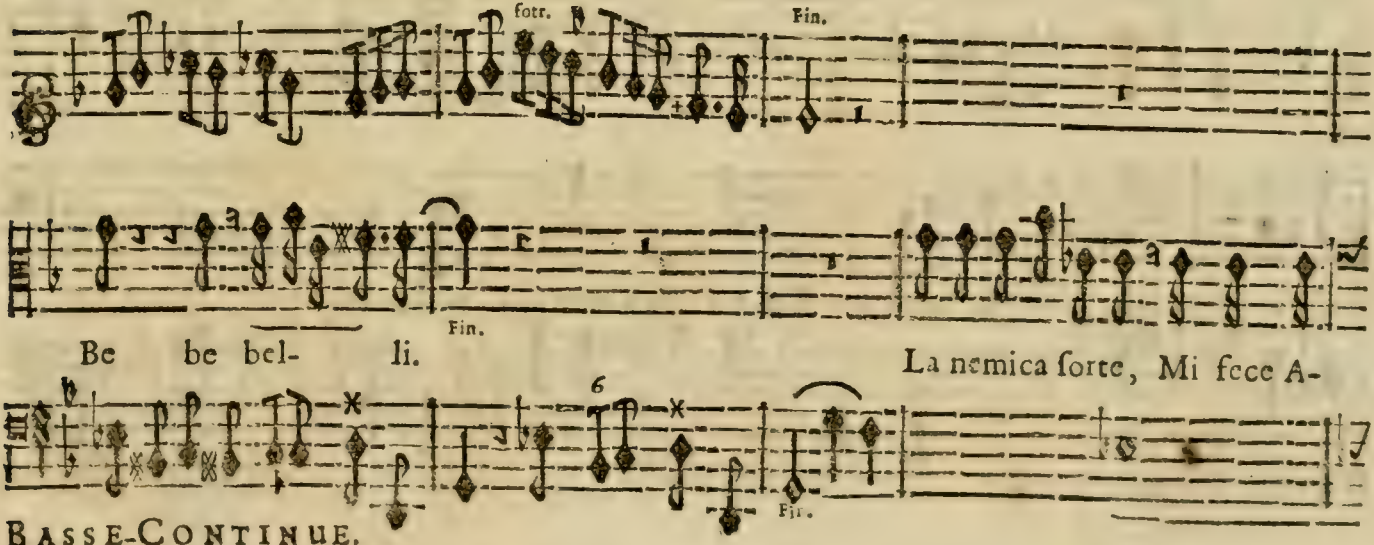
BASSE-CONTINUE.



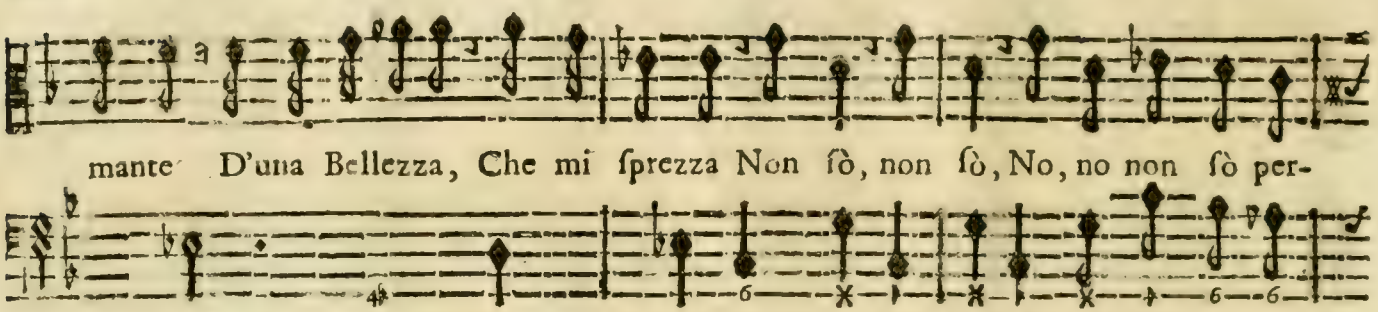
BASSE-CONTINUE.



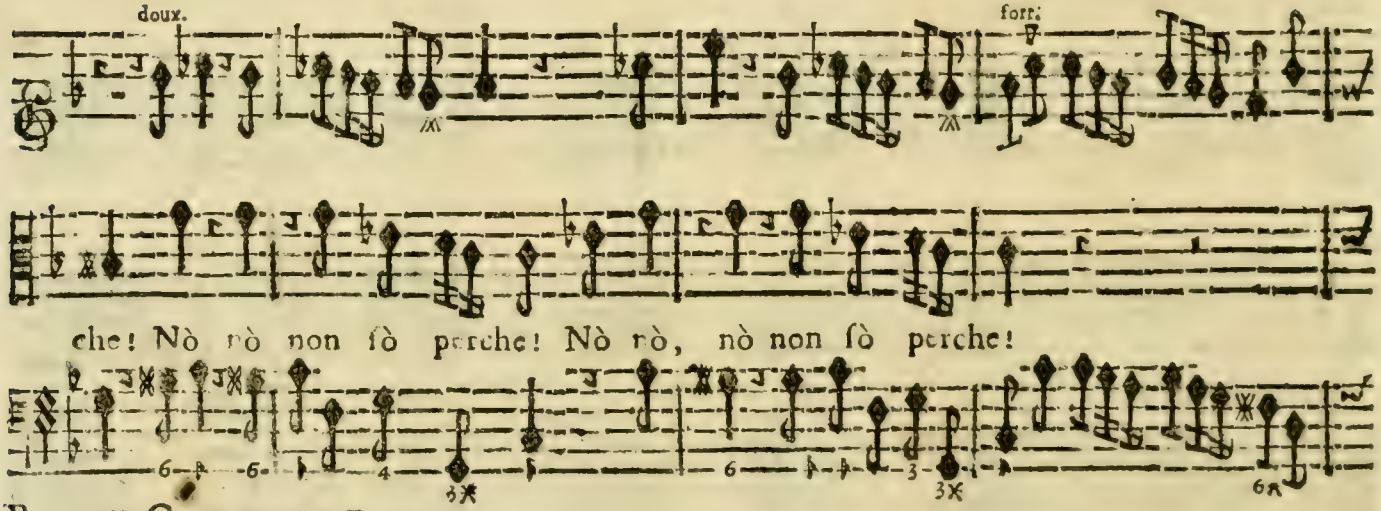
BASSE-CONTINUE.



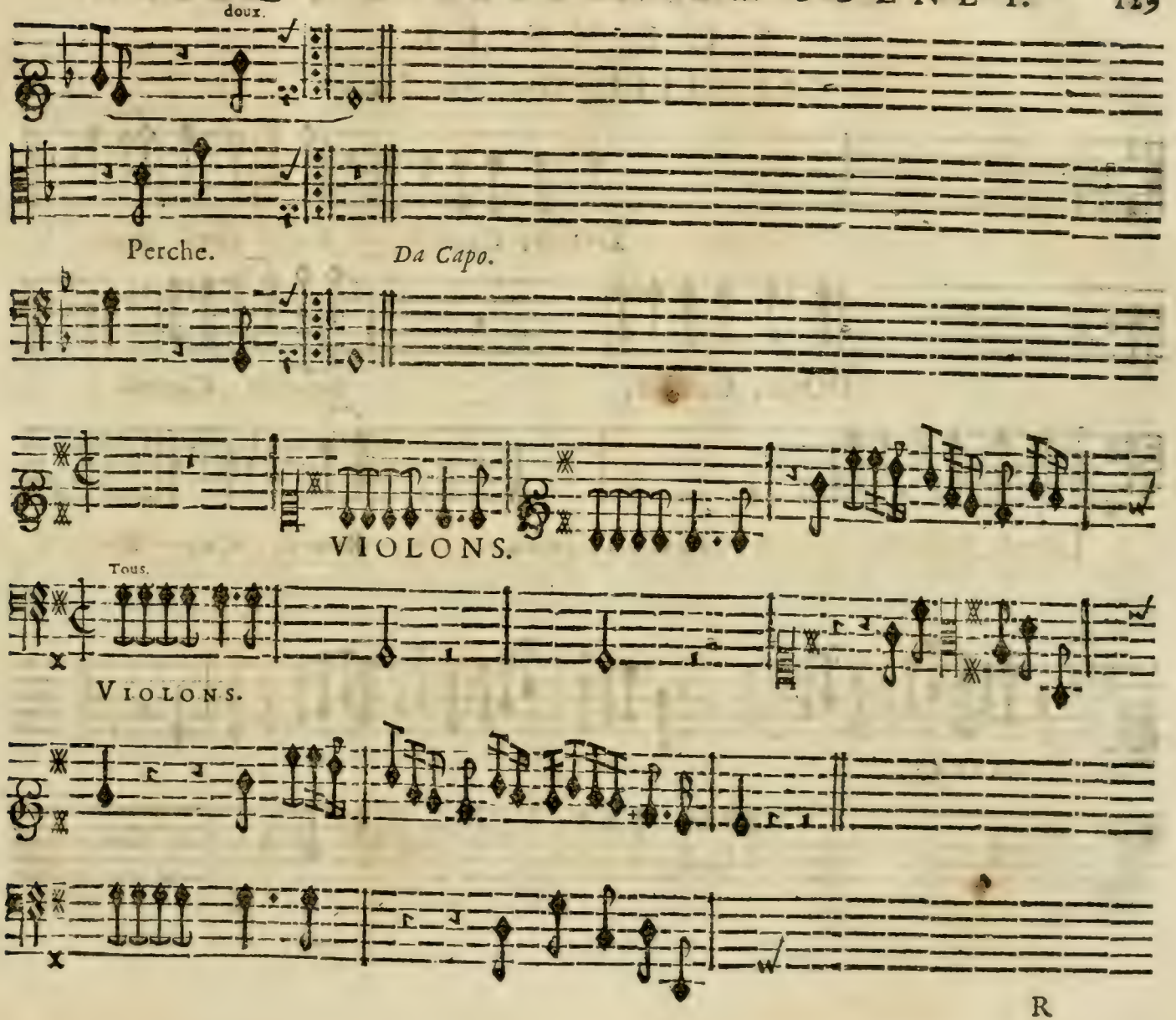
BASSE-CONTINUE.



BASSE-CONTINUE.

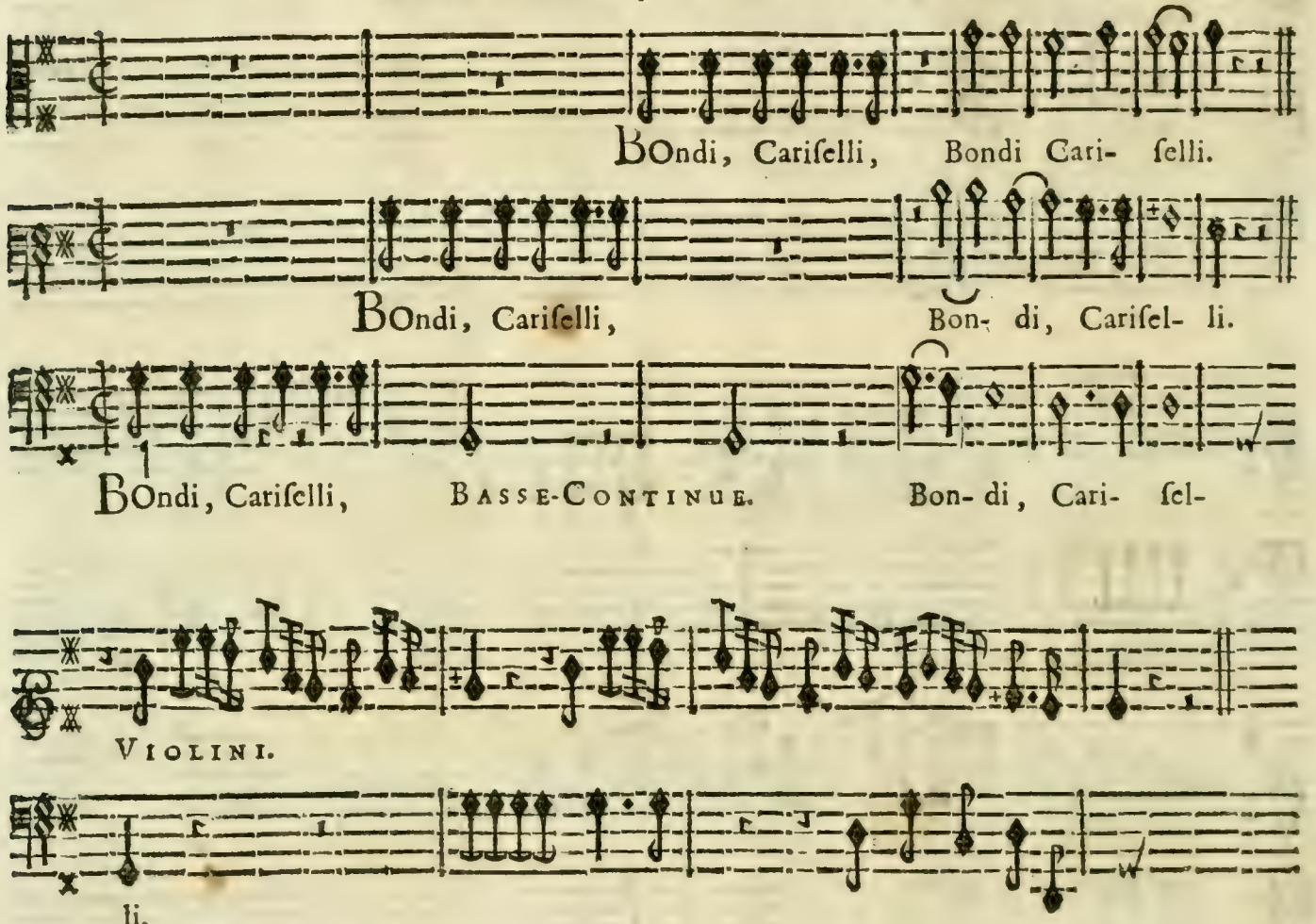


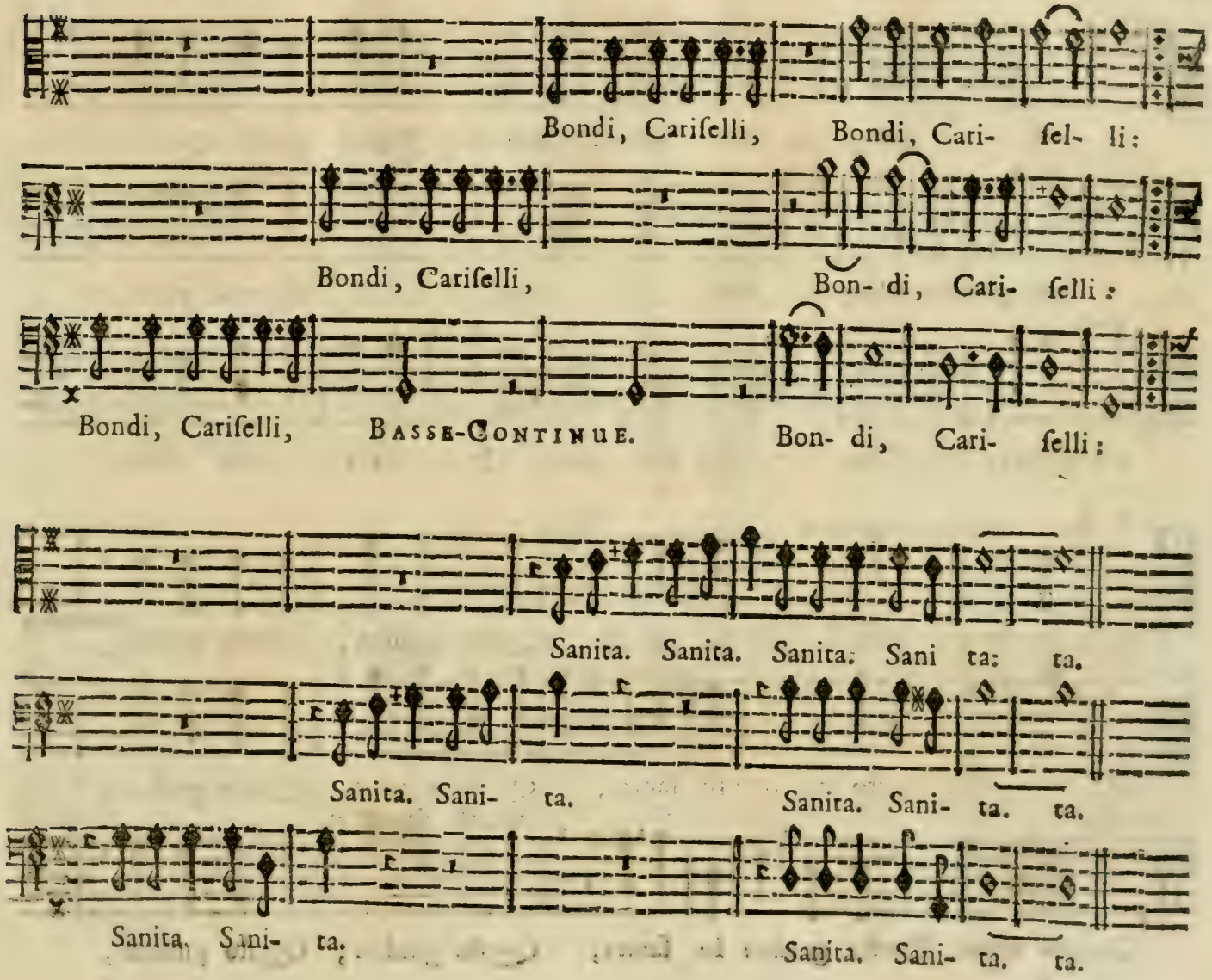
BASSE-CONTINUE.

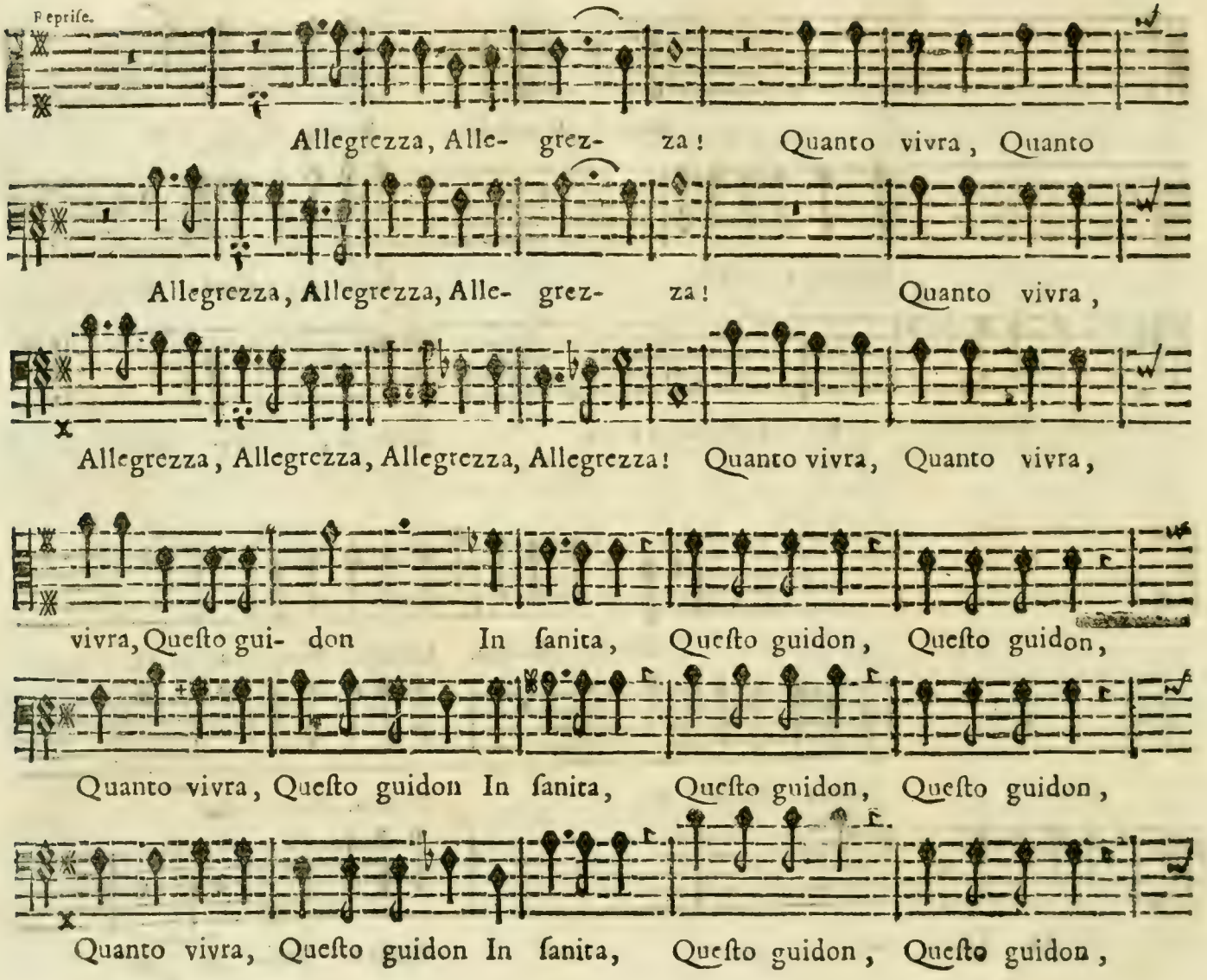

doux.
Perche.
Da Capo.
VIOLONS.
Tous.
VIOLONS.

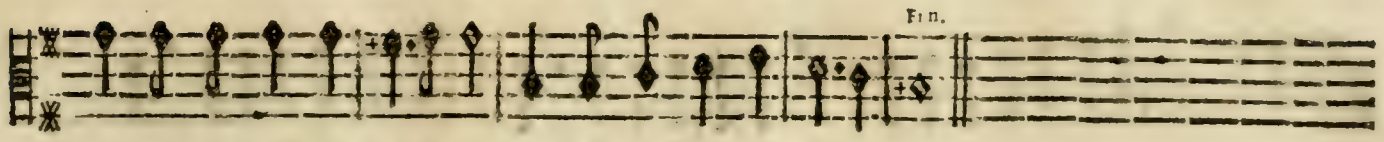
SCENE II.

CARISELLI, Trois Pantalons.

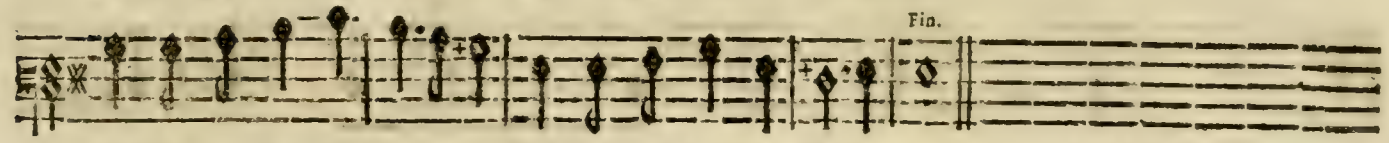



Bondi, Cariſelli, Bondi, Cari- ſel- li:
Bondi, Cariſelli, Bon- di, Cari- ſelli:
Bondi, Cariſelli, BASSE-CONTINUE. Bon- di, Cari- ſelli:
Sanita. Sanita. Sanita. Sani ta: ta.
Sanita. Sani- ta. Sanita. Sani- ta. ta.
Sanita. Sani- ta. Sanita. Sani- ta. ta.

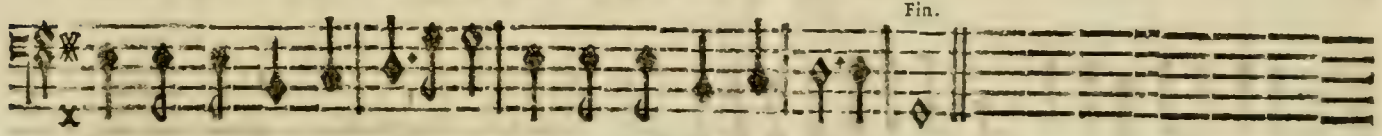

Reprise.
Allegrezza, Alle- grez- za! Quanto vivra, Quanto
Allegrezza, Allegrezza, Alle- grez- za! Quanto vivra,
Allegrezza, Allegrezza, Allegrezza, Allegrezza! Quanto vivra, Quanto vivra,
vivra, Queſto gui- don In ſanita, Queſto guidon, Queſto guidon,
Quanto vivra, Queſto guidon In ſanita, Queſto guidon, Queſto guidon,
Quanto vivra, Queſto guidon In ſanita, Queſto guidon, Queſto guidon,



Queſto guidon In ſanita. Queſto guidon In ſanita.



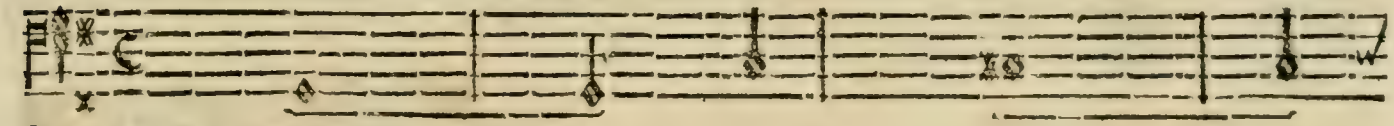
Queſto guidon In ſanita Queſto guidon In ſanita.



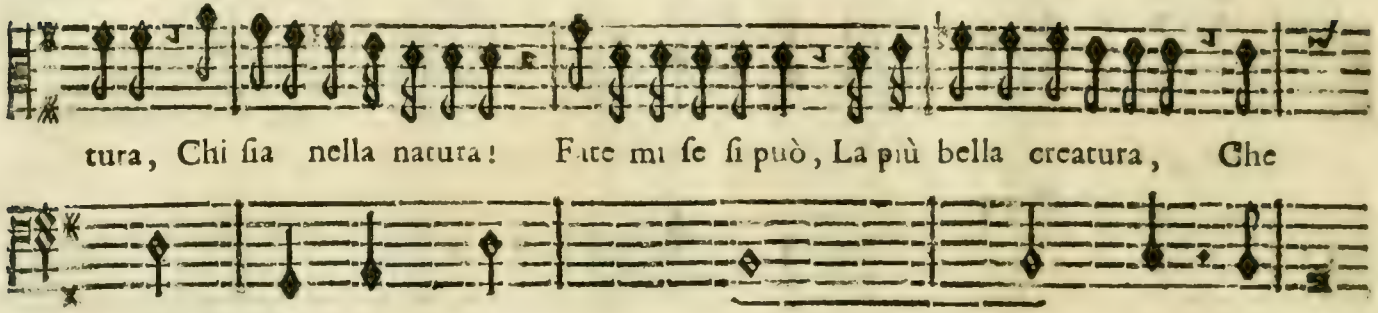
Queſto guidon In ſanita. Queſto guidon In ſanita.

CARISELLI.

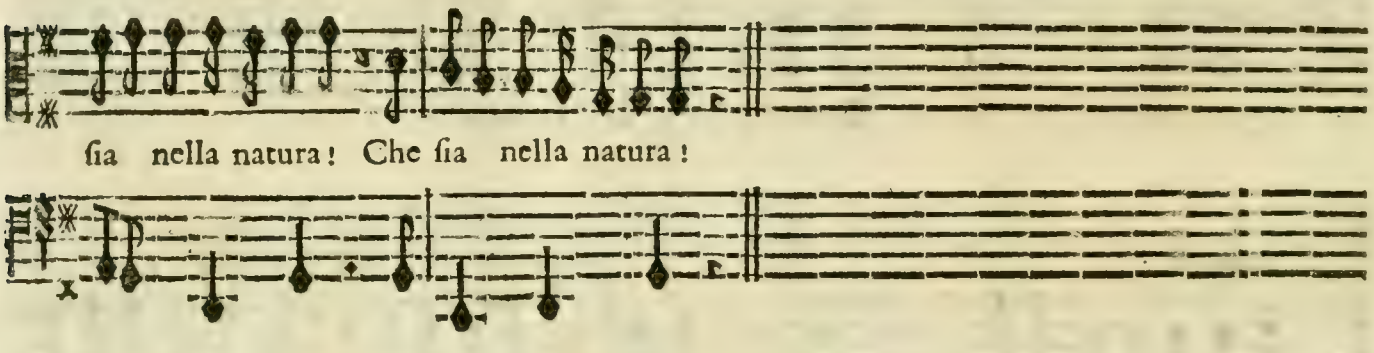
La belta ch'adoro, Mi trova'un poco bruto, Fate mi ſe ſi può, La più bella crea-



BASSE-CONTINUE.



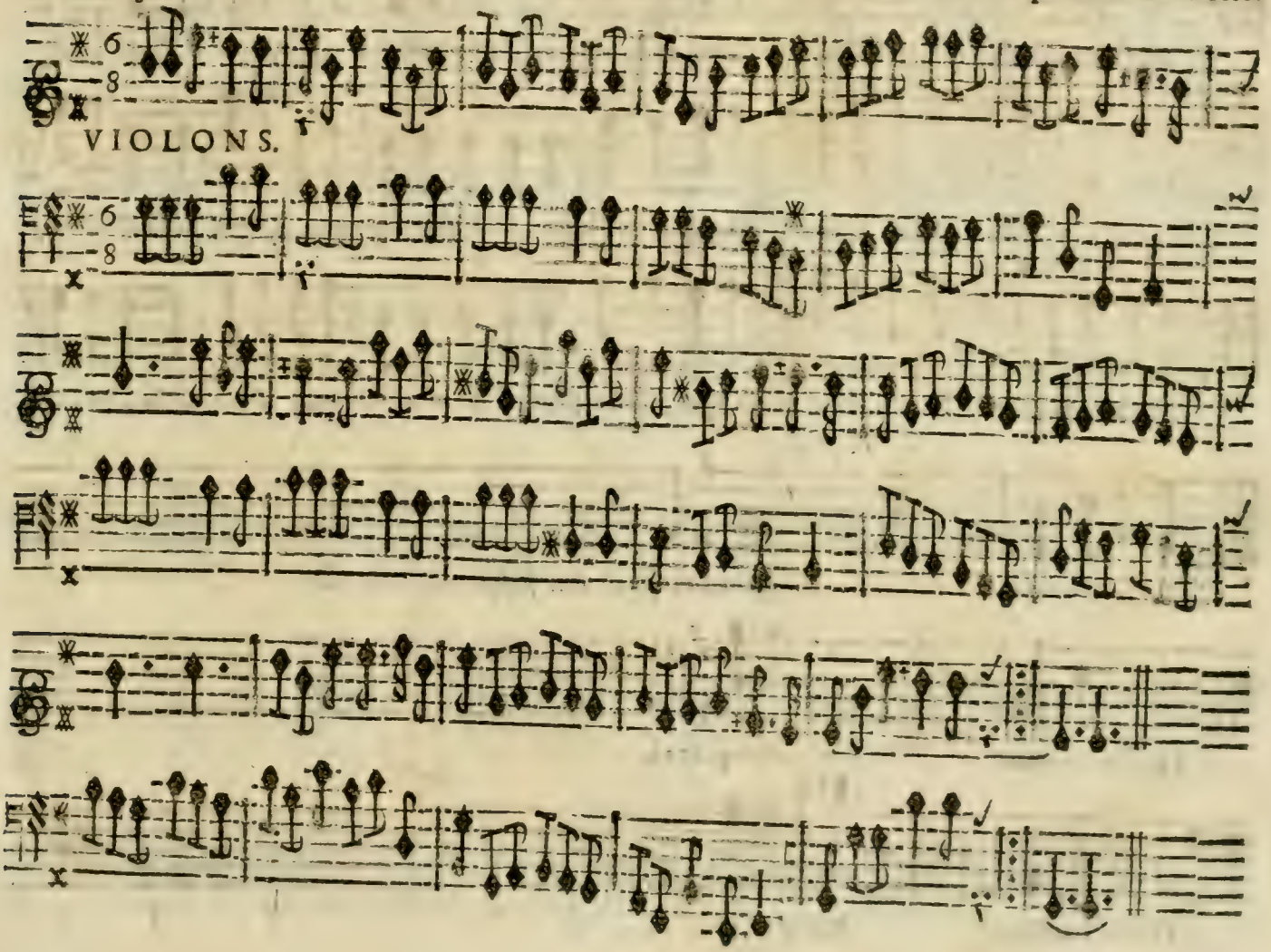
BASSE CONTINUE.

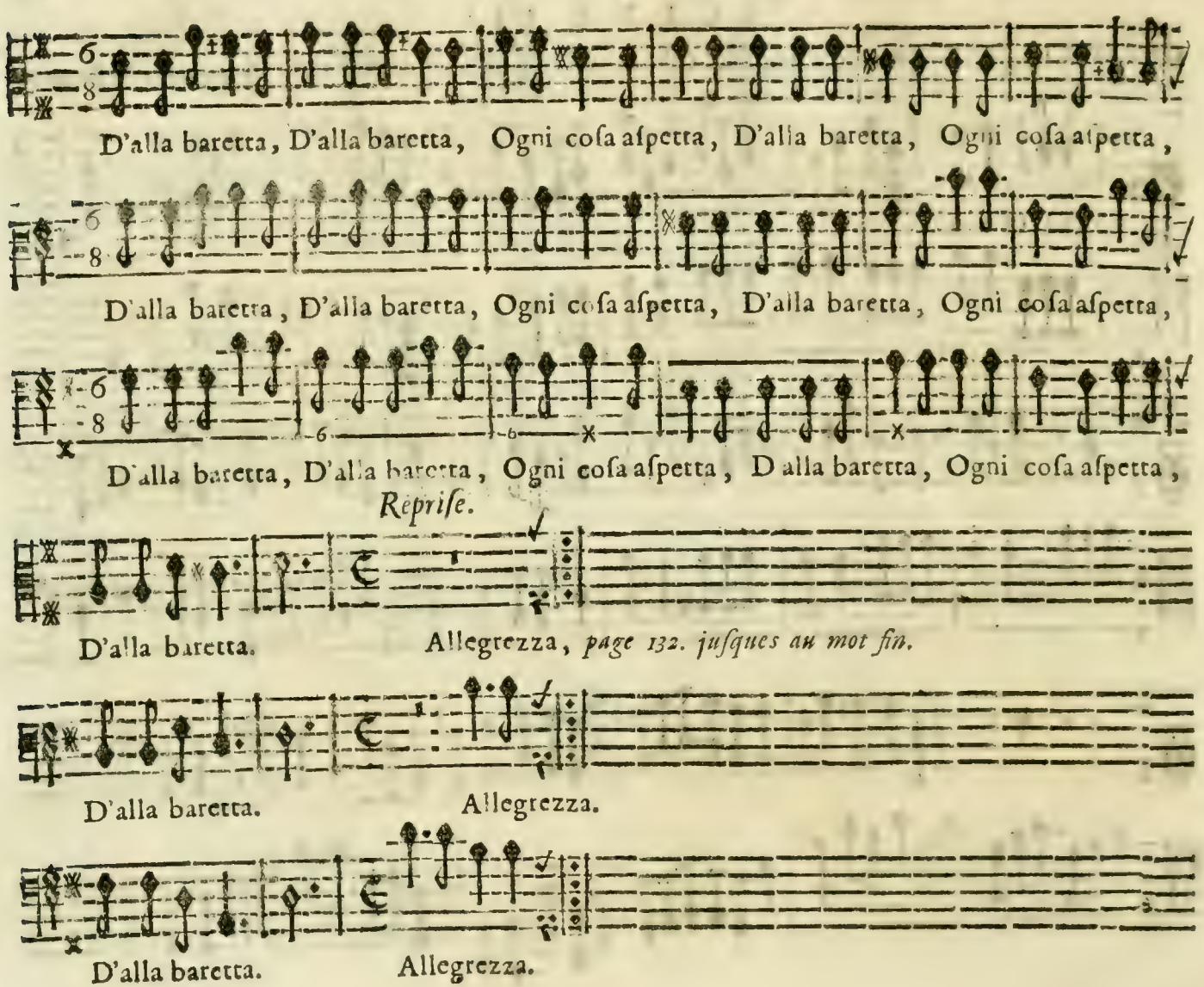


SCENE III.

CARISELLI, LES TROIS PANTALONS, DEUX SCARAMOUCHES portant la Barette.

Notes égales.

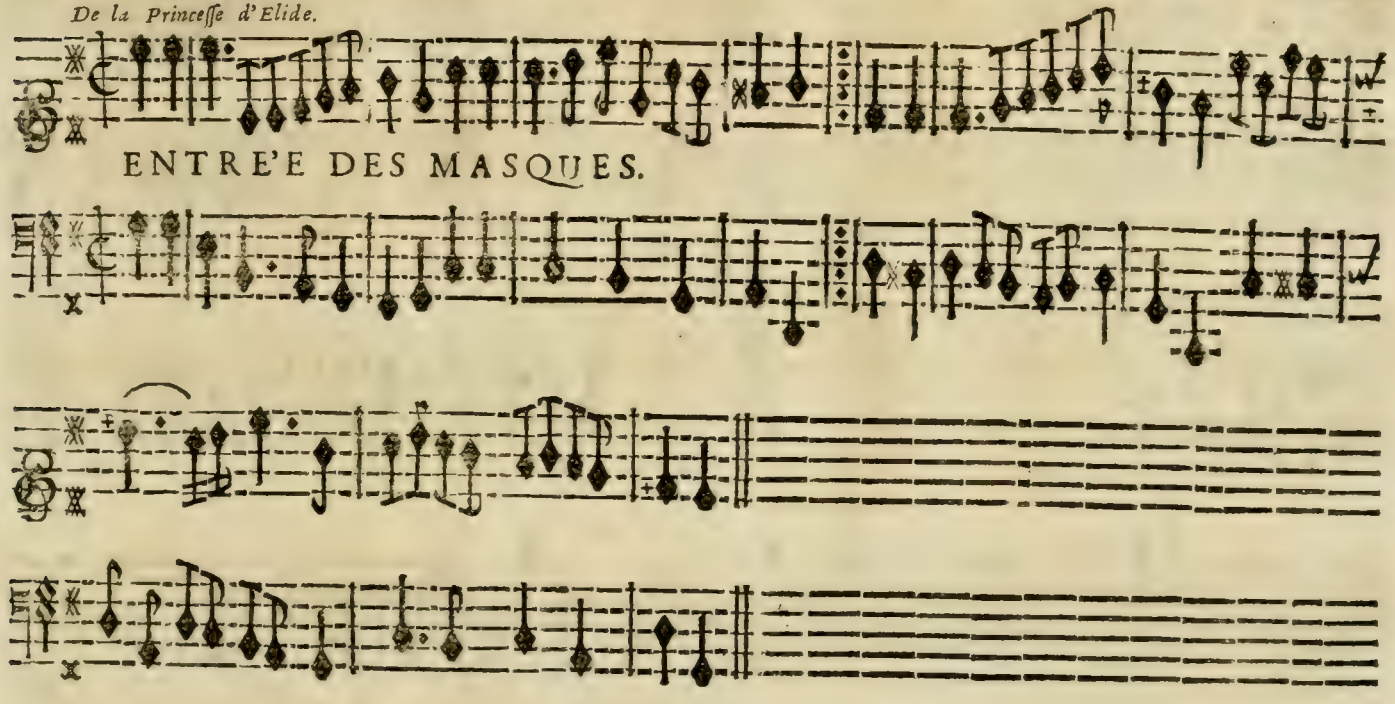



D'alla baretta, D'alla baretta, Ogni cosa aspetta, D'alla baretta, Ogni cosa aspetta,
D'alla baretta, D'alla baretta, Ogni cosa aspetta, D'alla baretta, Ogni cosa aspetta,
D'alla baretta, D'alla baretta, Ogni cosa aspetta, D alla baretta, Ogni cosa aspetta,
Reprise.
D'alla baretta. Allegrezza, page 132. jusques au mot fin.
D'alla baretta. Allegrezza.
D'alla baretta. Allegrezza.

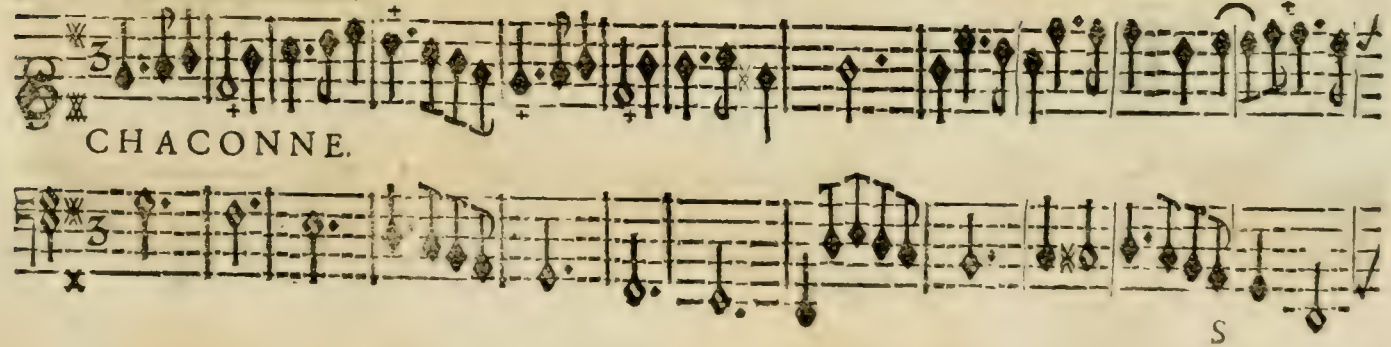
SCENE IV.

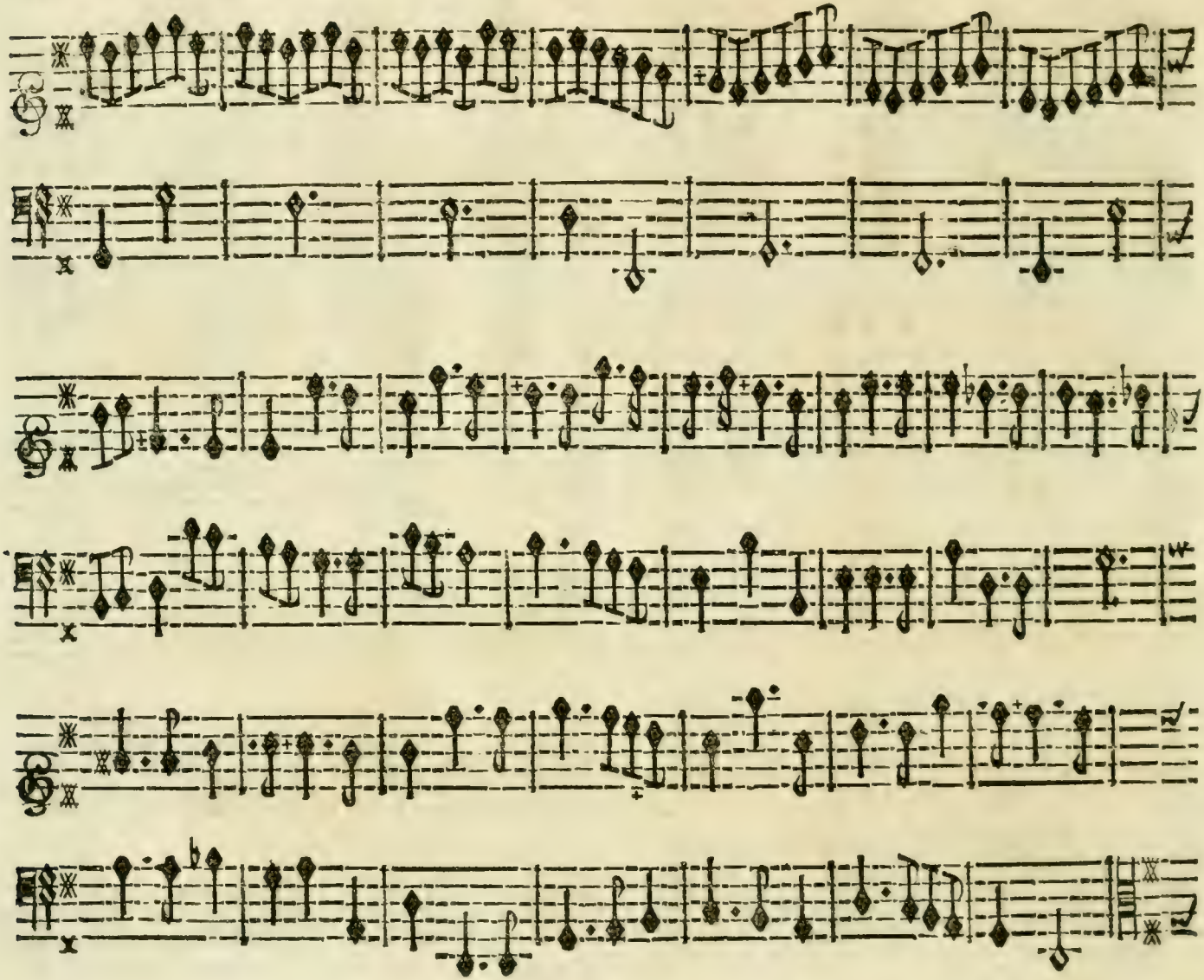
RAFRINA, GASBINI, TROUPE DE MASQUES, & les mêmes Acteurs de la Scene precedente.

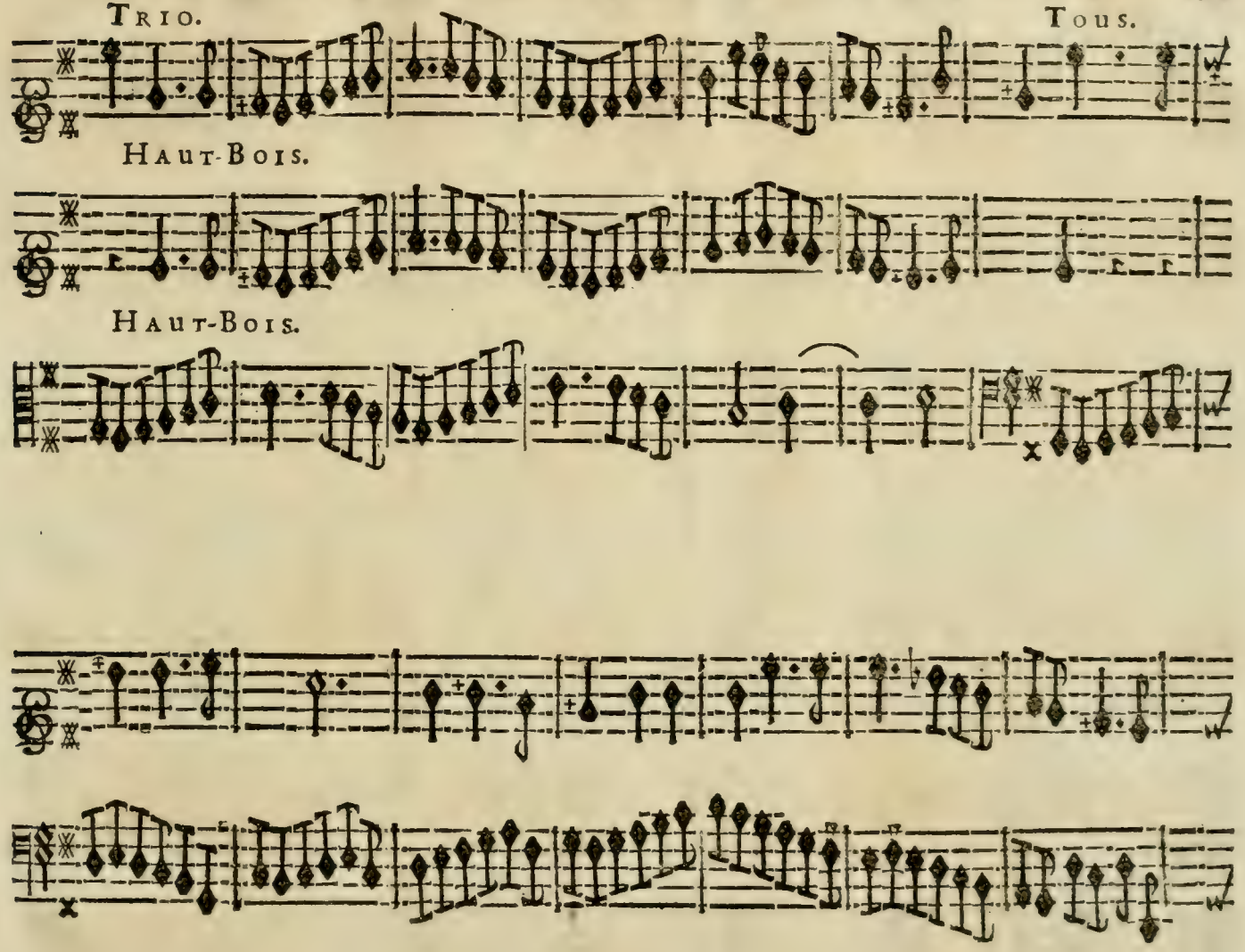
De la Princeſſe d'Elide.

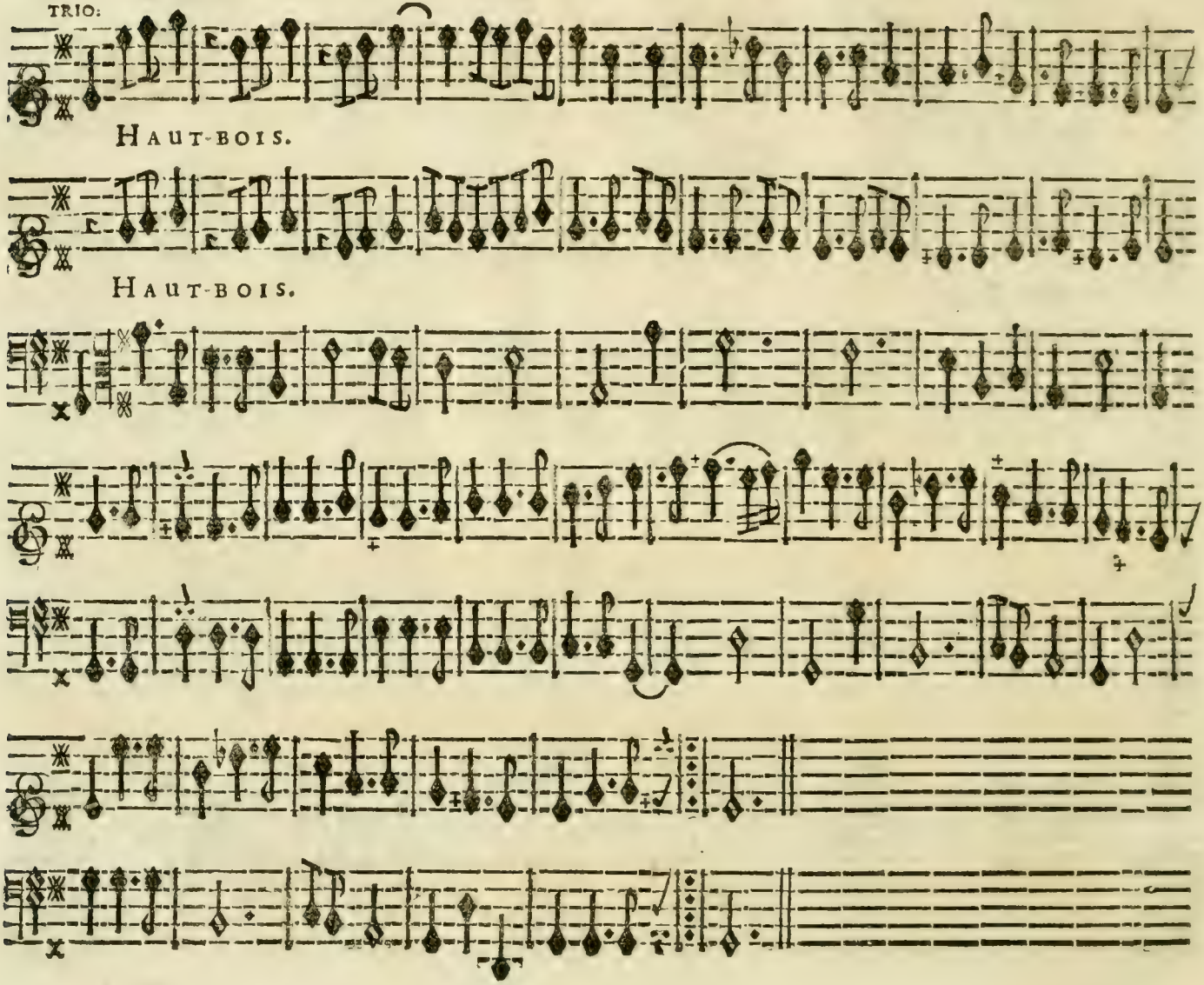


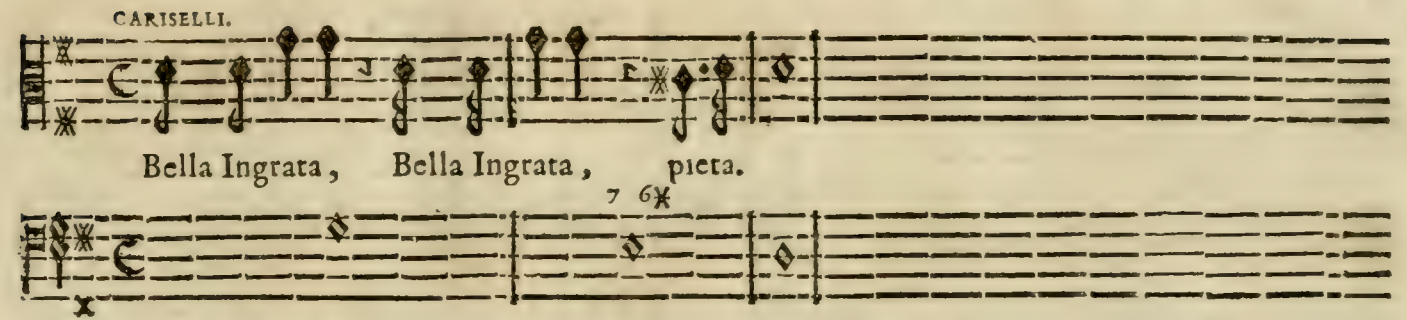
De L'Amour Medecin.





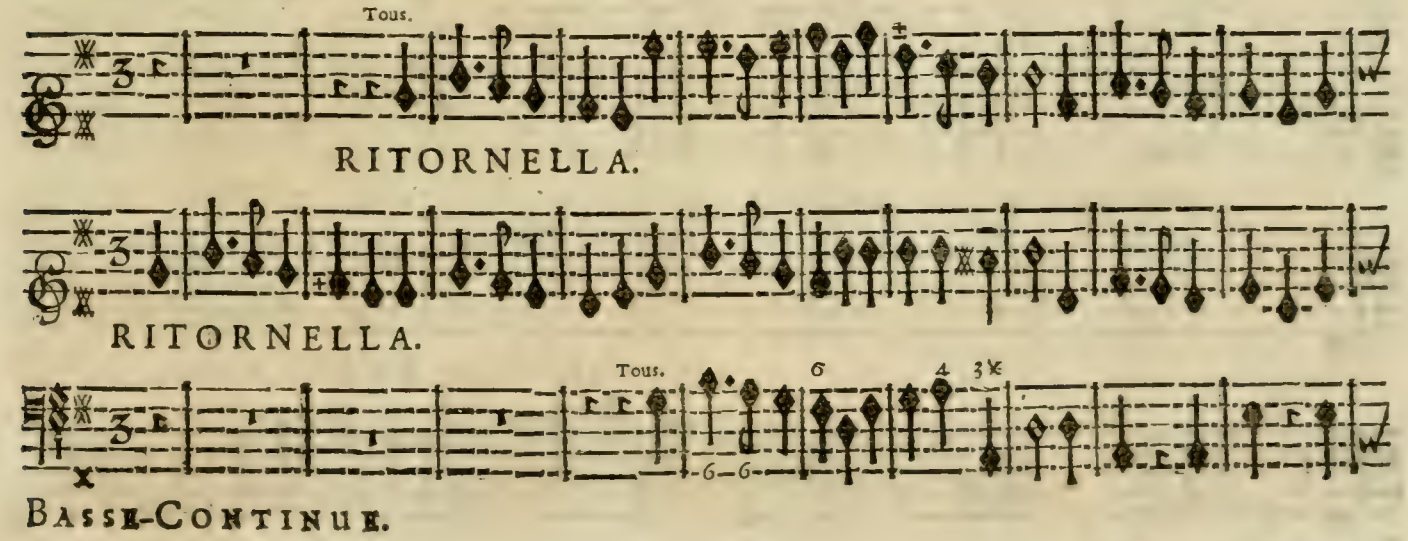

TRIO.
TOUS.
HAUT-BOIS.
HAUT-BOIS.

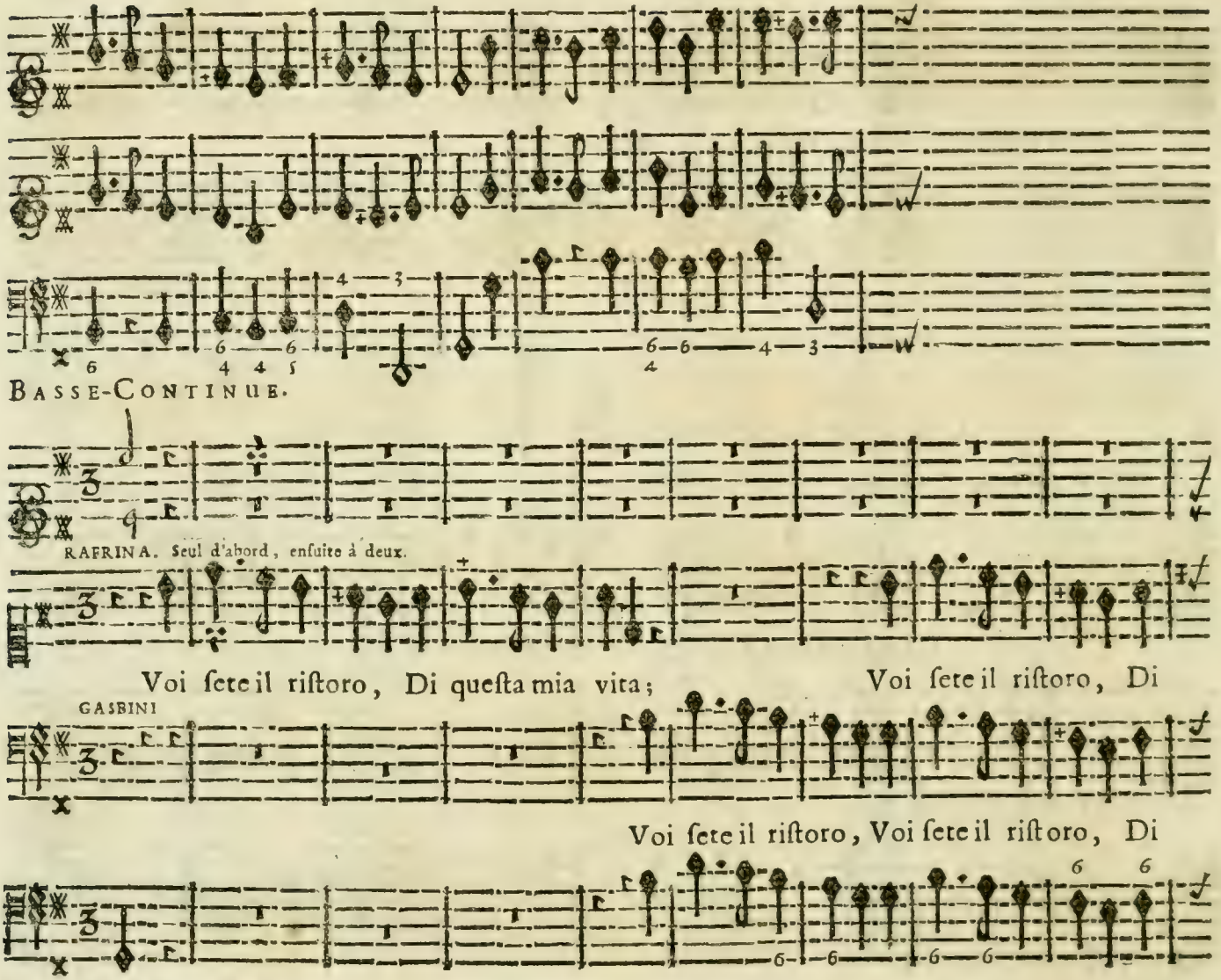

TRIO:
HAUT-BOIS.
HAUT-BOIS.

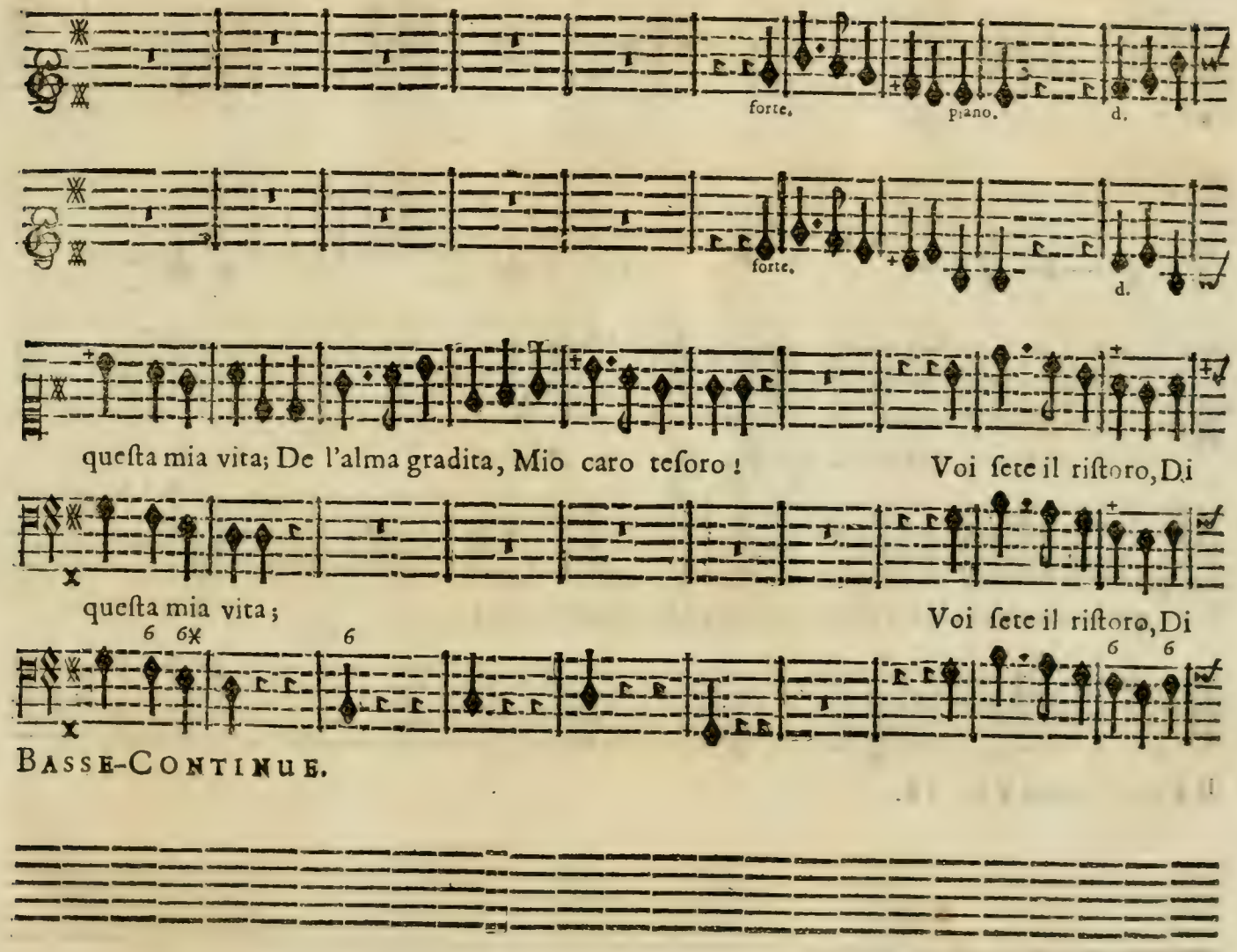


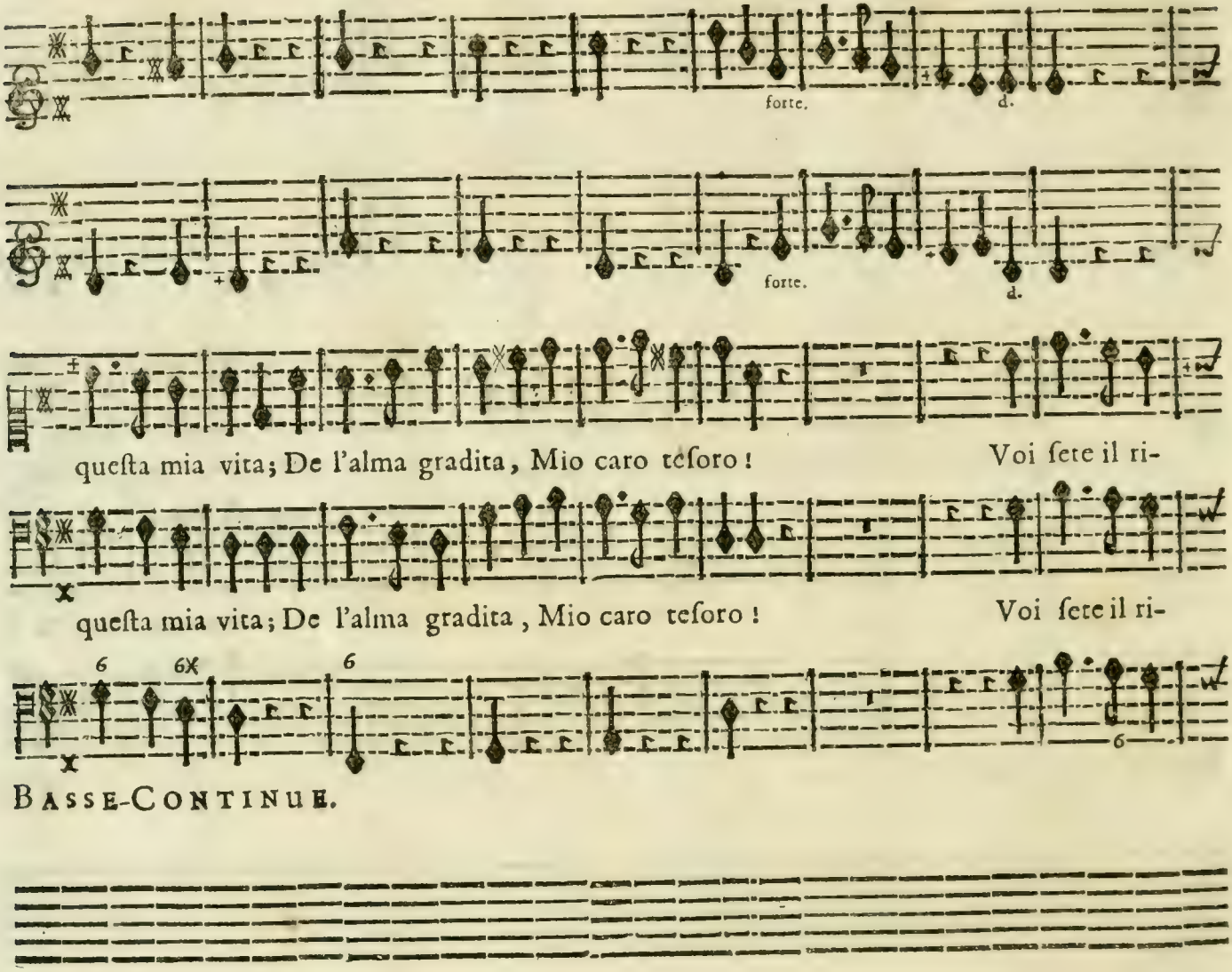
Gaſbini ne chante avec Rafrina que la ſeconde fois.

AIR ITALIEN.

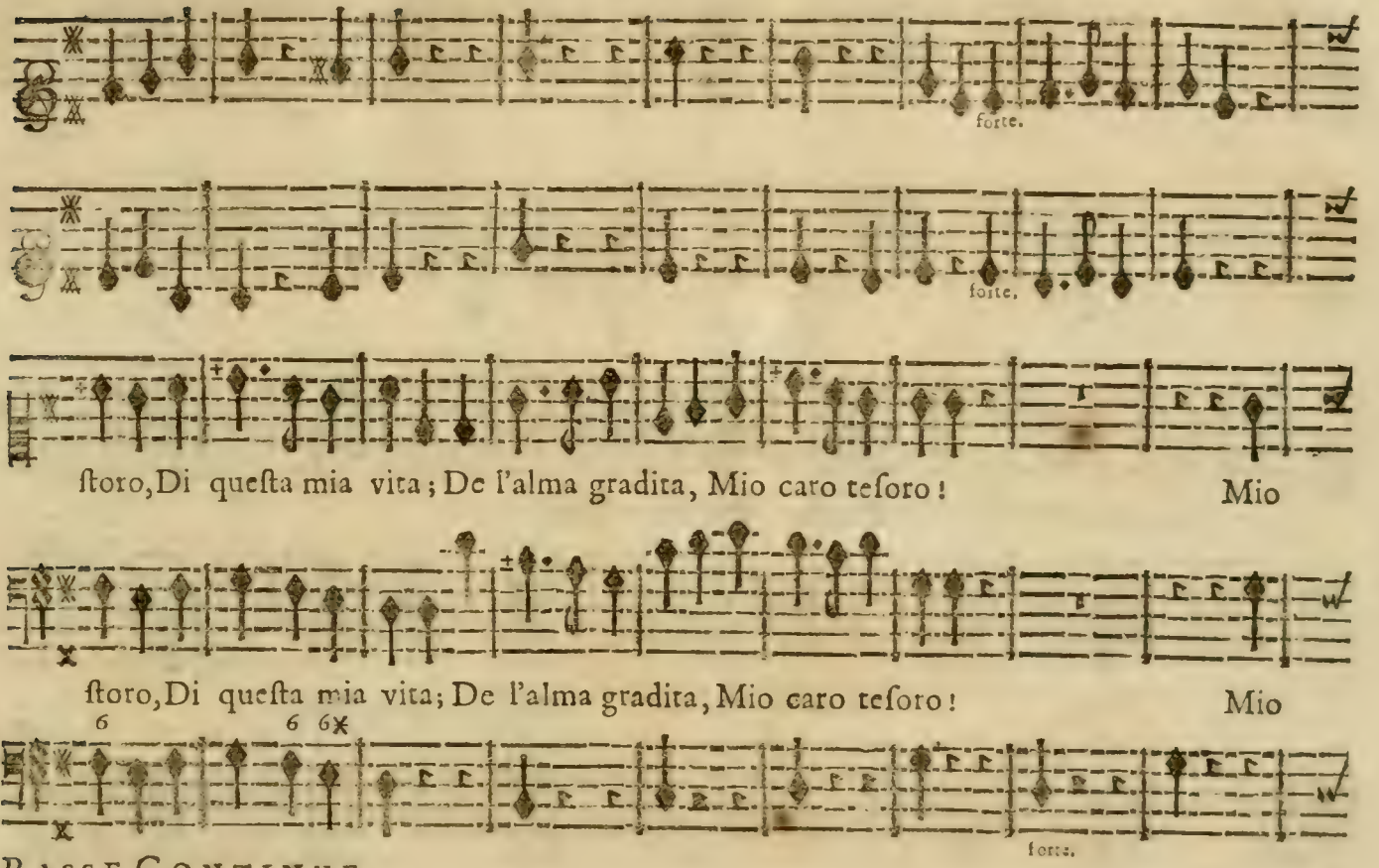


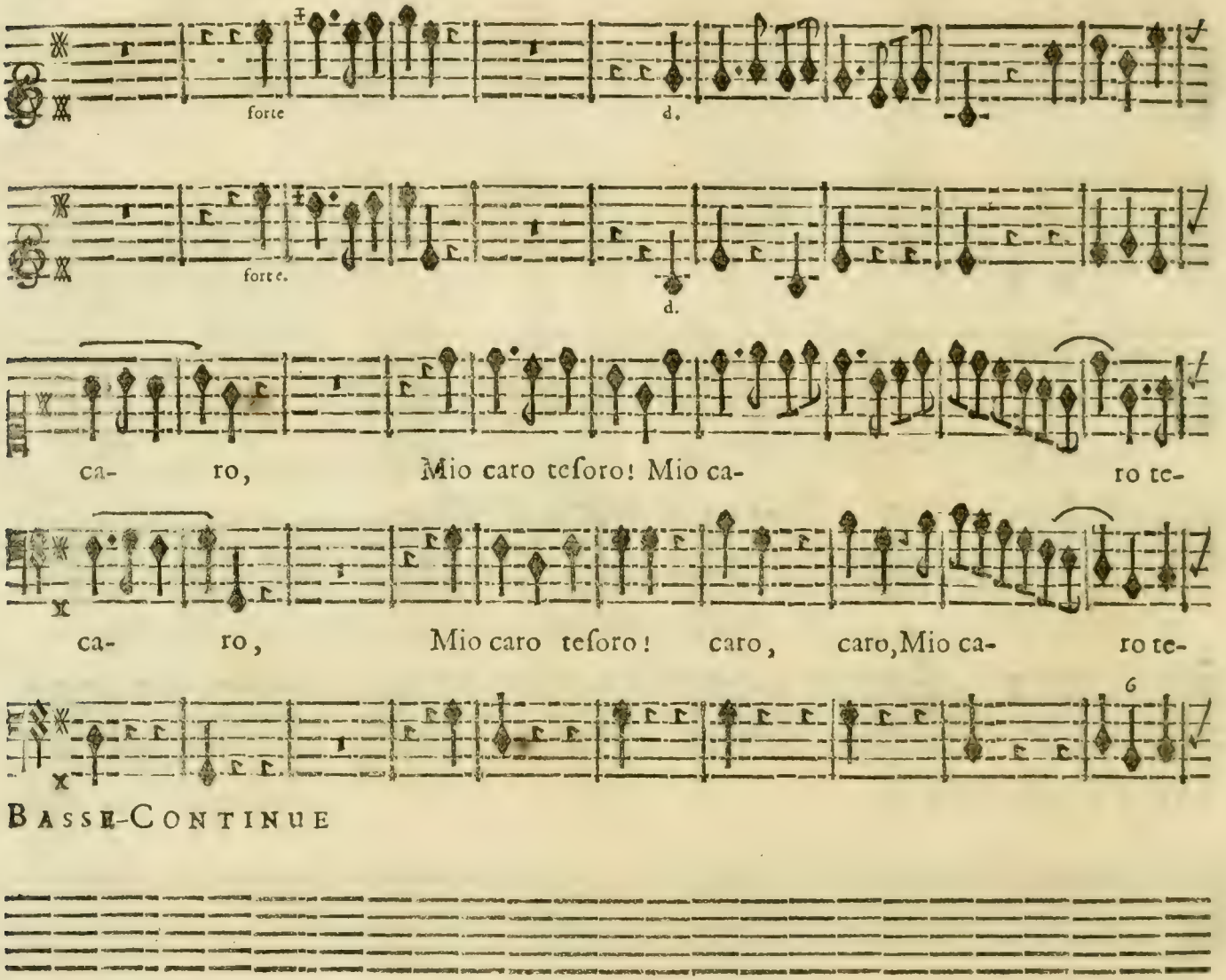

BASSE-CONTINUE.
RAFRINA. Seul d'abord, enſuite à deux.
Voi ſete il riſtoro, Di queſta mia vita; Voi ſete il riſtoro, Di
GASBINI
Voi ſete il riſtoro, Voi ſete il riſtoro, Di
BASSE-CONTINUE.


forte.
piano.
d.
forte.
d.
queſta mia vita; De l'alma gradita, Mio caro teſoro!
Voi ſete il riſtoro, Di
queſta mia vita;
Voi ſete il riſtoro, Di
6 6 6 6 6
BASSE-CONTINUE.

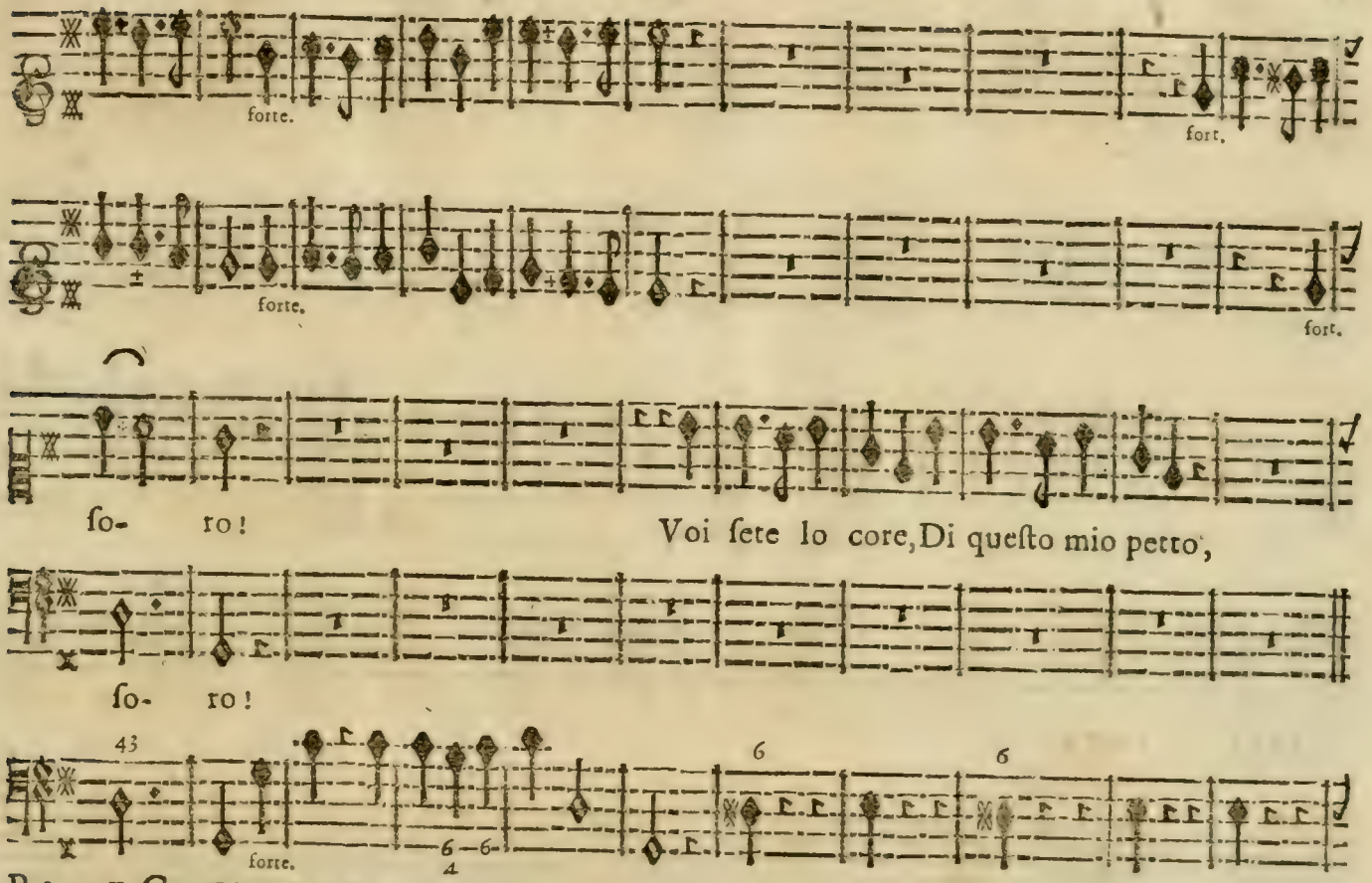


BASSE-CONTINUE.


forte.
forte.
ſtoro, Di queſta mia vita; De l'alma gradita, Mio caro teſoro! Mio
ſtoro, Di queſta mia vita; De l'alma gradita, Mio caro teſoro! Mio
6 6 6
forte.
BASSE-CONTINUE.



BASSE-CONTINUE



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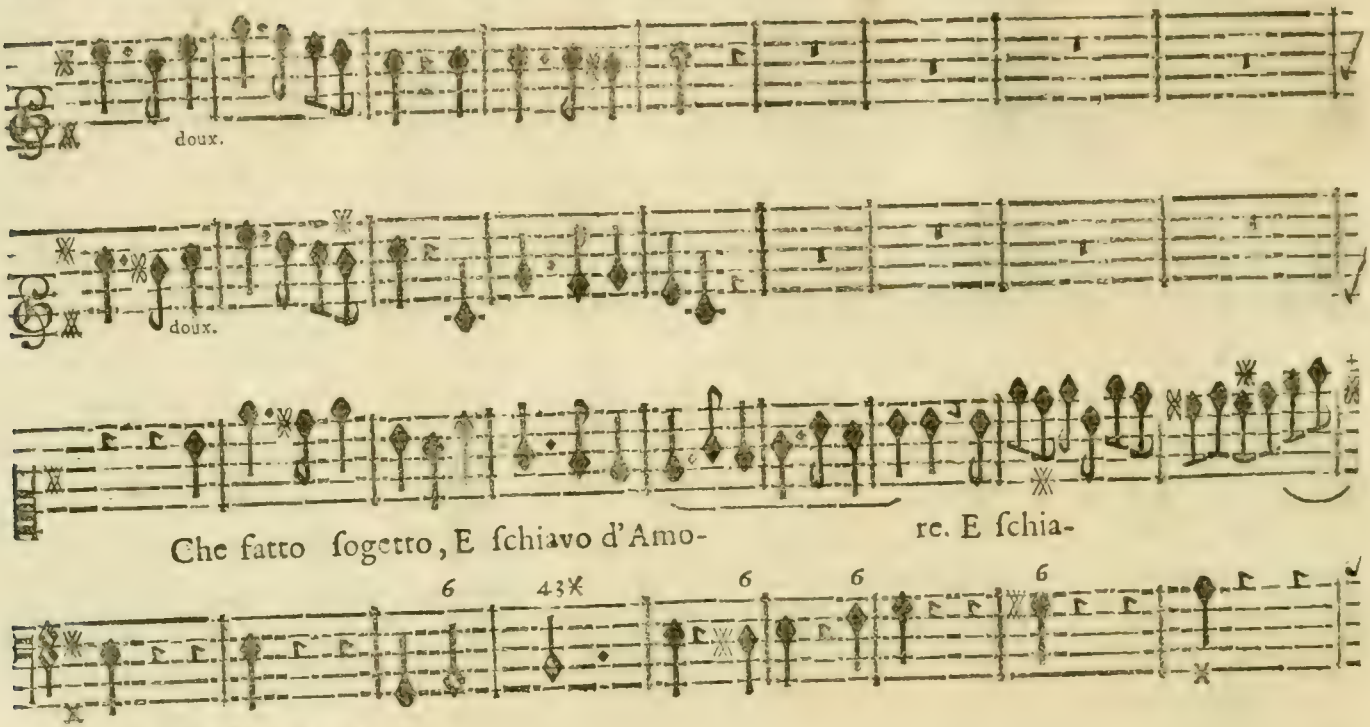

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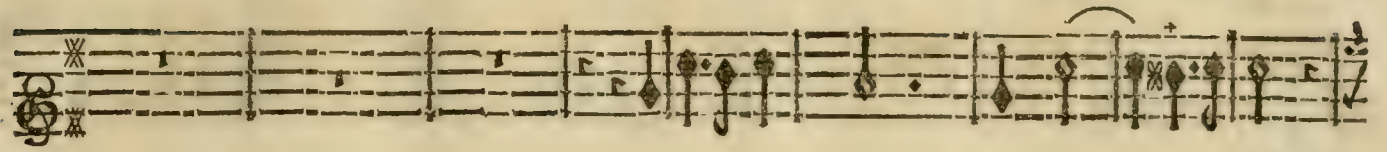
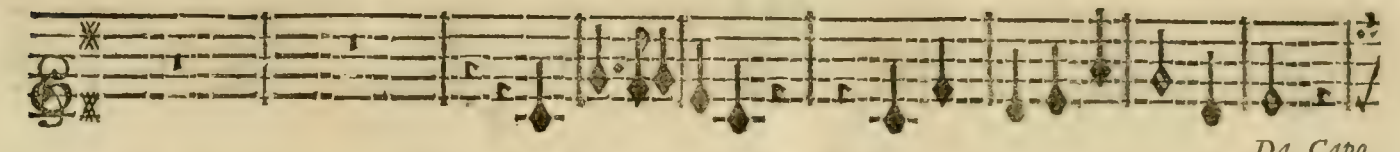
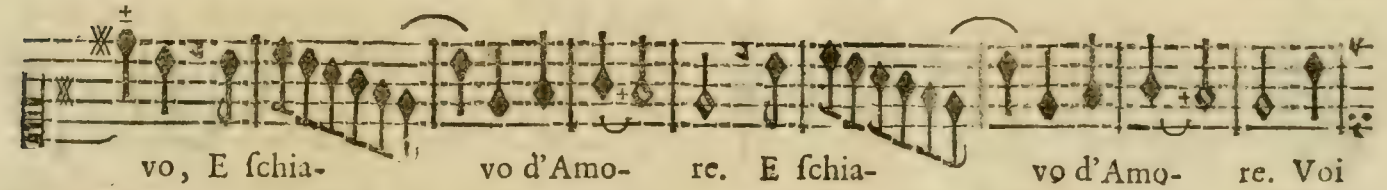


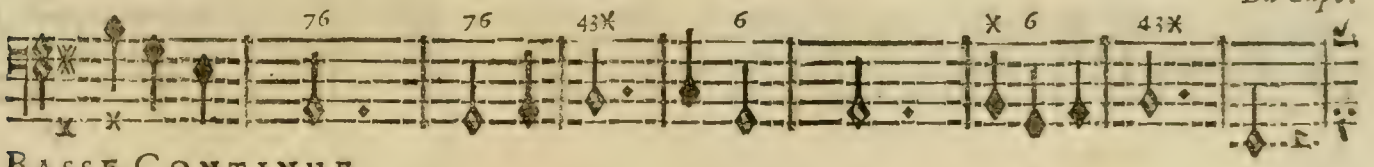
Da Capo.



Da Capo.



Da Capo.



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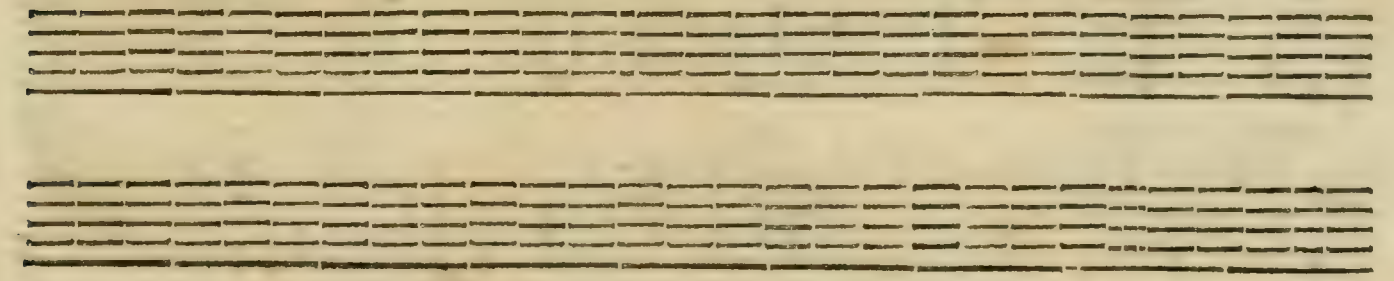
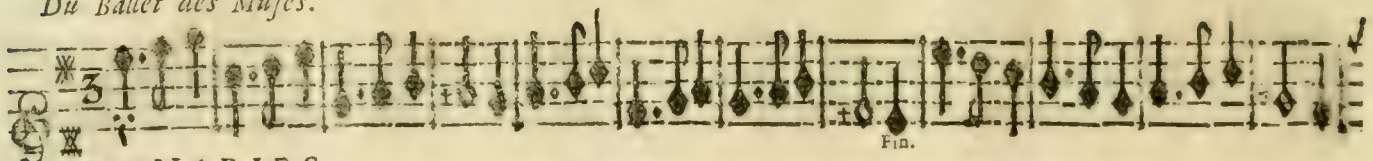
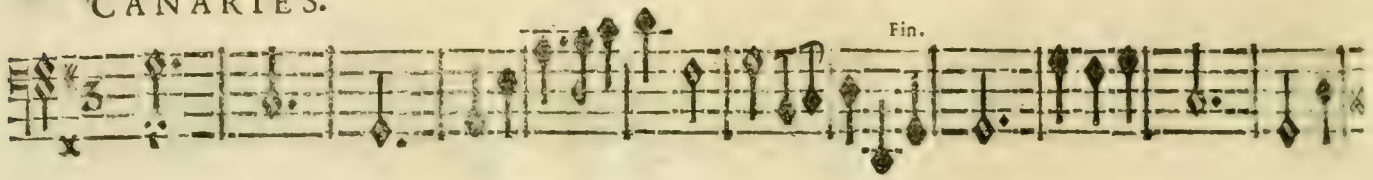
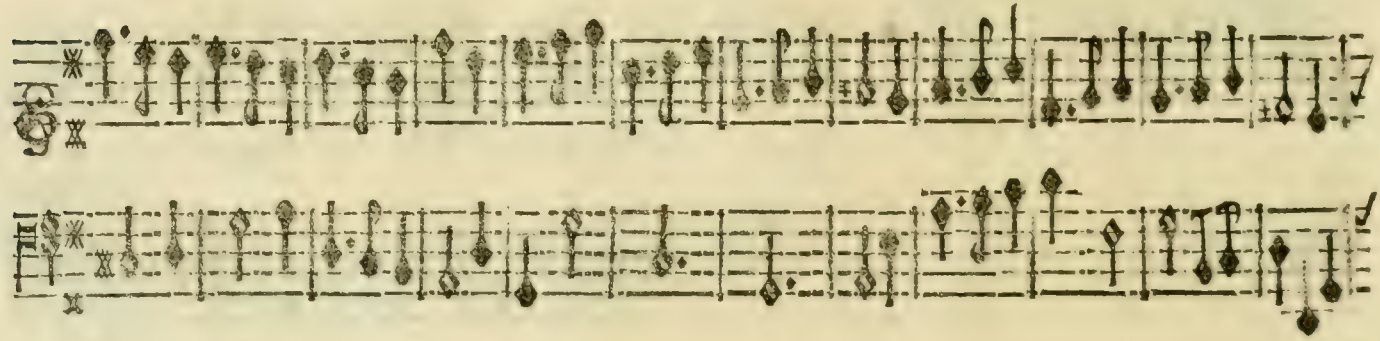


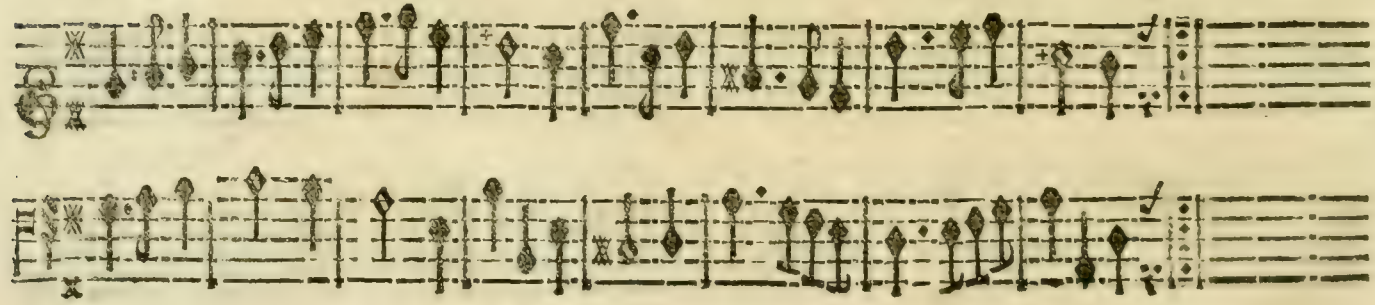
Du Ballet des Muſes.



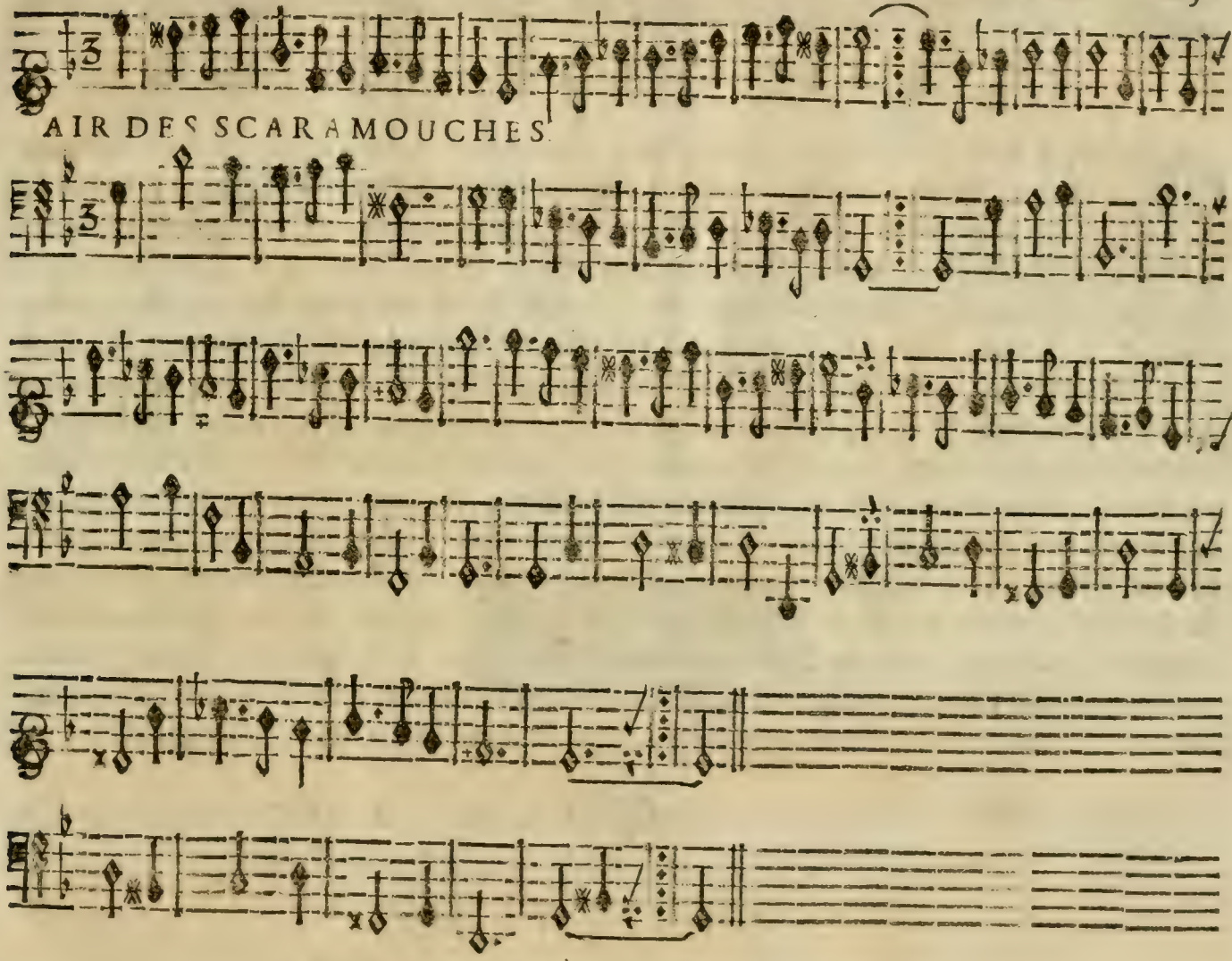
CANARIES.







AIR DES SCARAMOUCHES



On reprend la fin du Trio Allegrezza, *juſqu'au mot fin.*

FIN DE LA DERNIERE ENTRE'E.

EXTRAIT DU PRIVILEGE.

PAR Lettres Patentes du Roy données à Arras l'onzieme jour du mois de May, l'An de Grace mil ſix cent ſoixante & treize, Signées LOUIS; Et plus bas, Par le Roy, COLBERT; Scellées du grand Sceau de cire jaune: Verifiées & Regiſtrées en Parlement le 15. Avril 1678. Confirmées par Arreſts contradictoires du Conſeil Privé du Roy des 30. Septembre 1694. & 8. Aouſt 1696. Il eſt permis à Chriſtophe Ballard, ſeul Imprimeur du Roy pour la Muſique, d'Imprimer, faire Imprimer, Vendre & Diſtribuer toute ſorte de Muſique, tant Vocale, qu'Inſtrumentale, de tous Auteurs : Faiſant défenſes à toutes autres perſonnes de quelque condition & qualité qu'elles ſoient, d'entreprendre ou faire entreprendre ladite Impreſſion de Muſique, ny autre choſe concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de ſon obeïſſance, nonobſtant toutes Lettres à ce contraires ; ny meſme de Tailler ny Fondre aucuns Caracteres de Muſique ſans le congé & permiſſion dudit Ballard, à peine de confiſcation deſdits Caracteres & Impreſſions, & de ſix mille livres d'amende, ainſi qu'il eſt plus amplement declaré eſdites Lettres: Sadite Majeſté voulant qu'à l'Extrait d'icelles mis au commencement ou fin deſdits Livres imprimez, foy ſoit ajoûtée comme à l'Original.

LA SERENADE VENITIENNE,

ENTRE'E

AJOÛTE'E AUX FRAGMENTS,

Par Monsieur CAMPRA.

REPRE'SENTE'E PAR L'ACADEMIE ROYALE DE MUSIQUE,

En Janvier 1703.

A PARIS,

Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique, ruë Saint Jean de Beauvais, au Mont-Parnasse.

M. DCC III.

Avec Privilege de Sa Majesté.

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FIN.

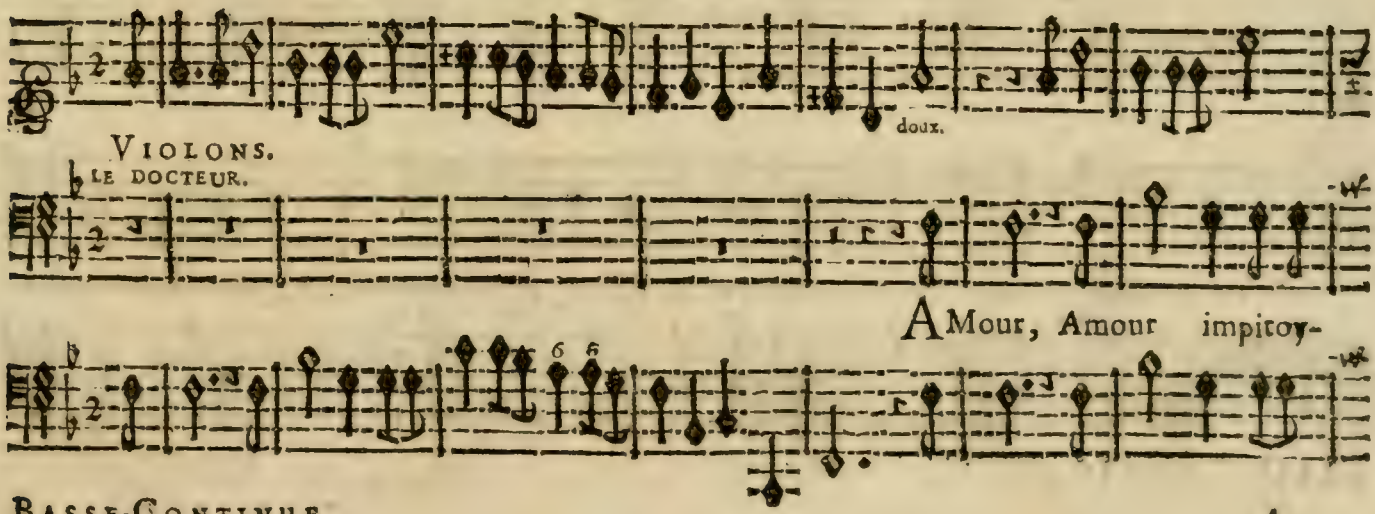
LA SERENADE VENITIENNE.

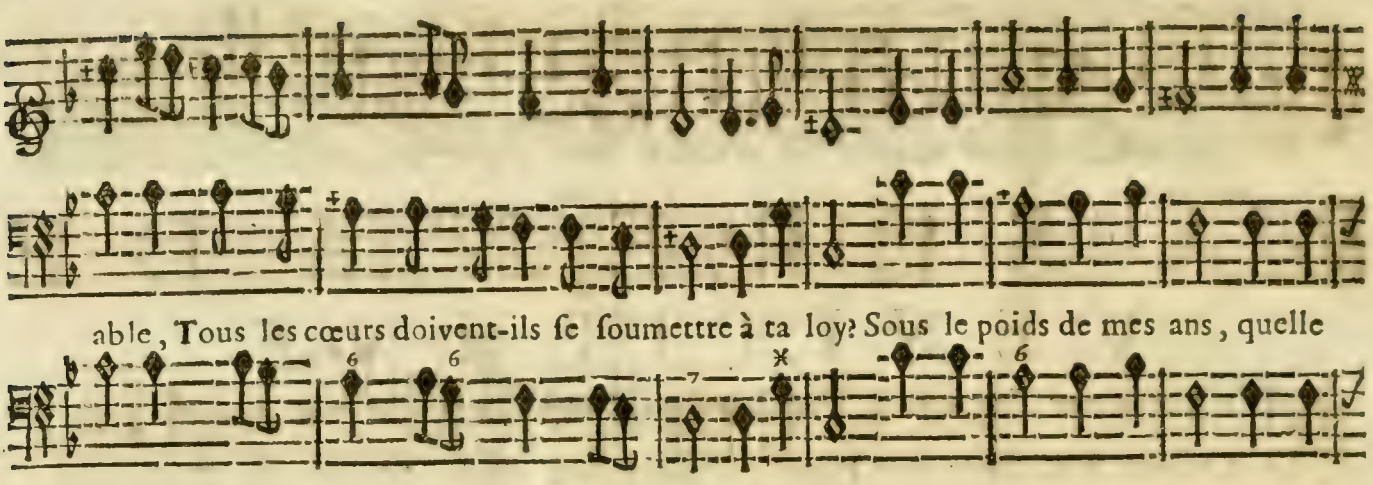
Entrée ajoûtée aux Fragments, Par Monſieur Campra, repréſentée en Janvier 1703.

Le Théatre repréſente une Place publique, où eſt la Maiſon du Docteur.

SCENE I.

LE DOCTEUR ſeul.





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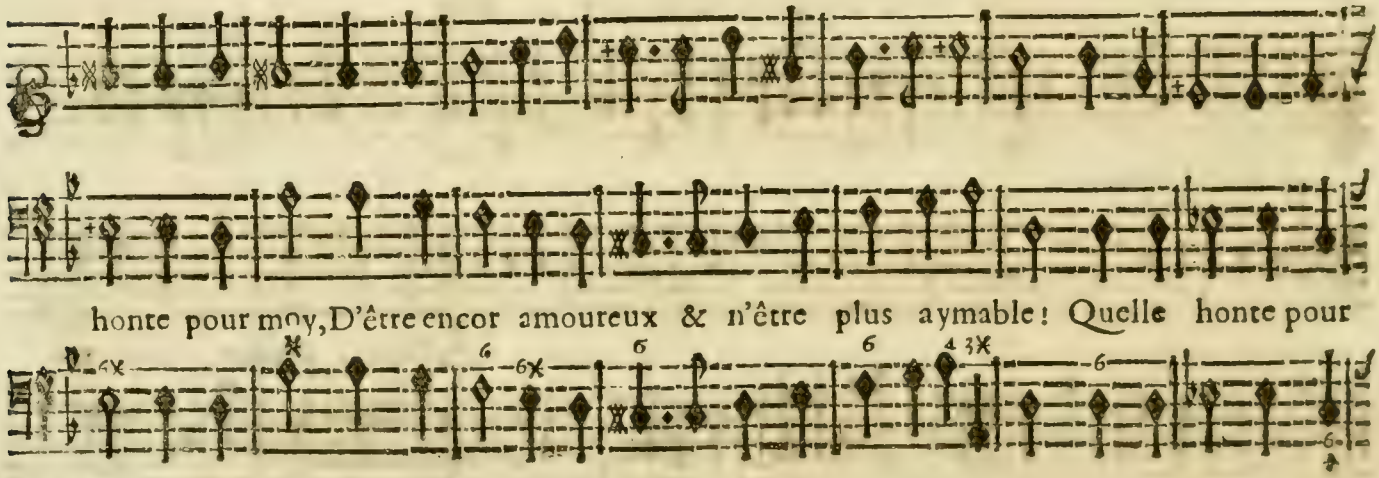

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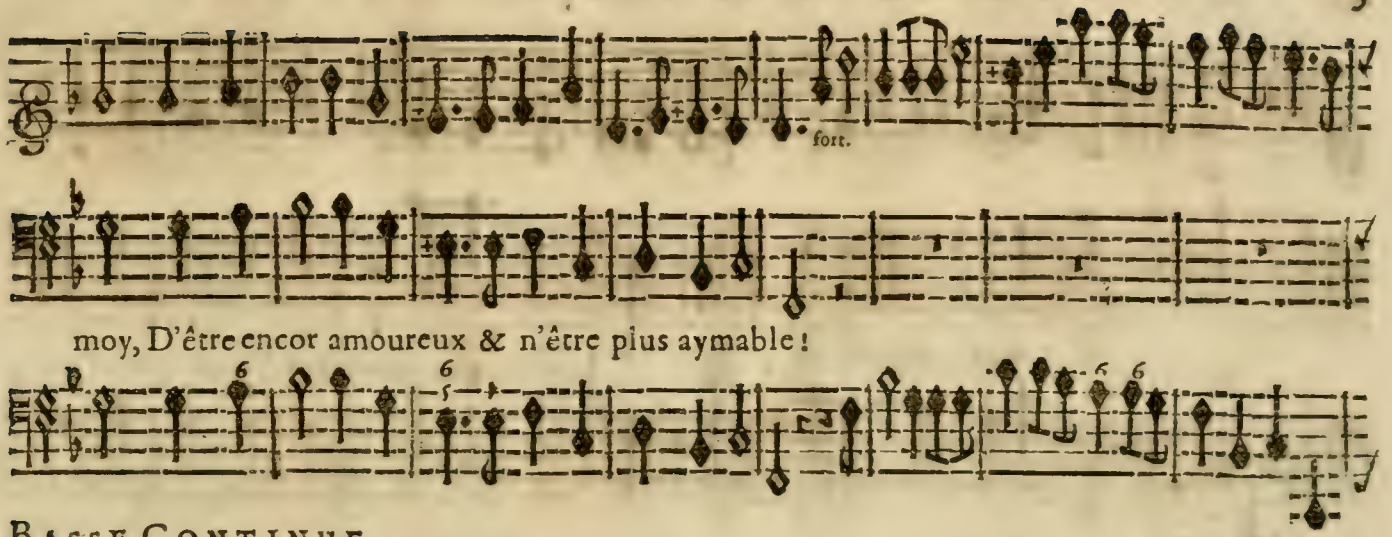

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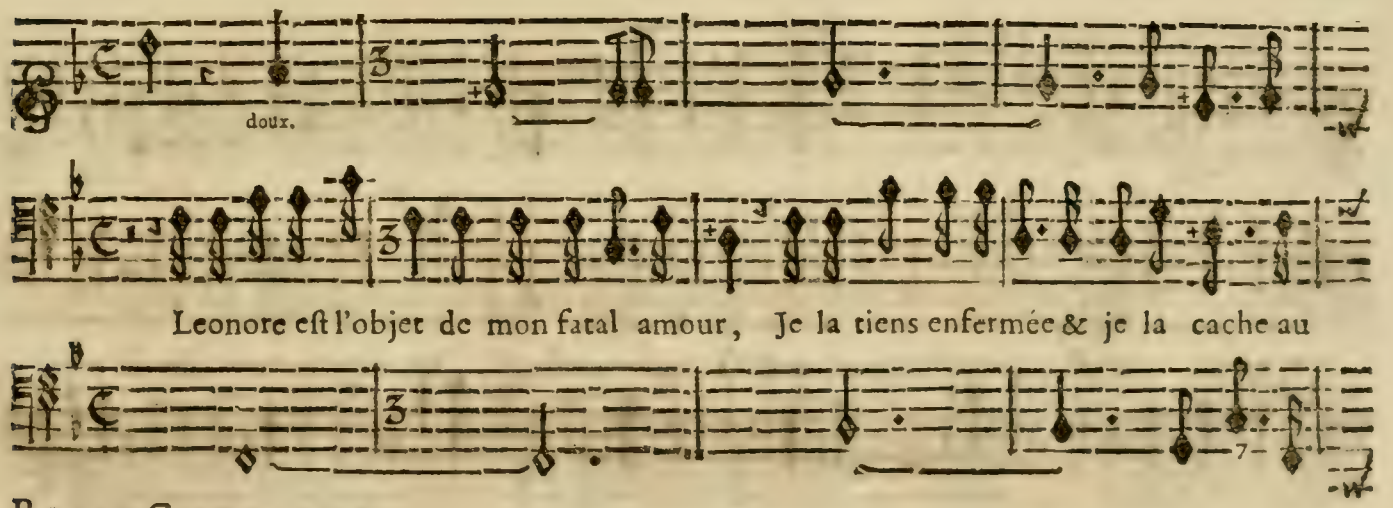

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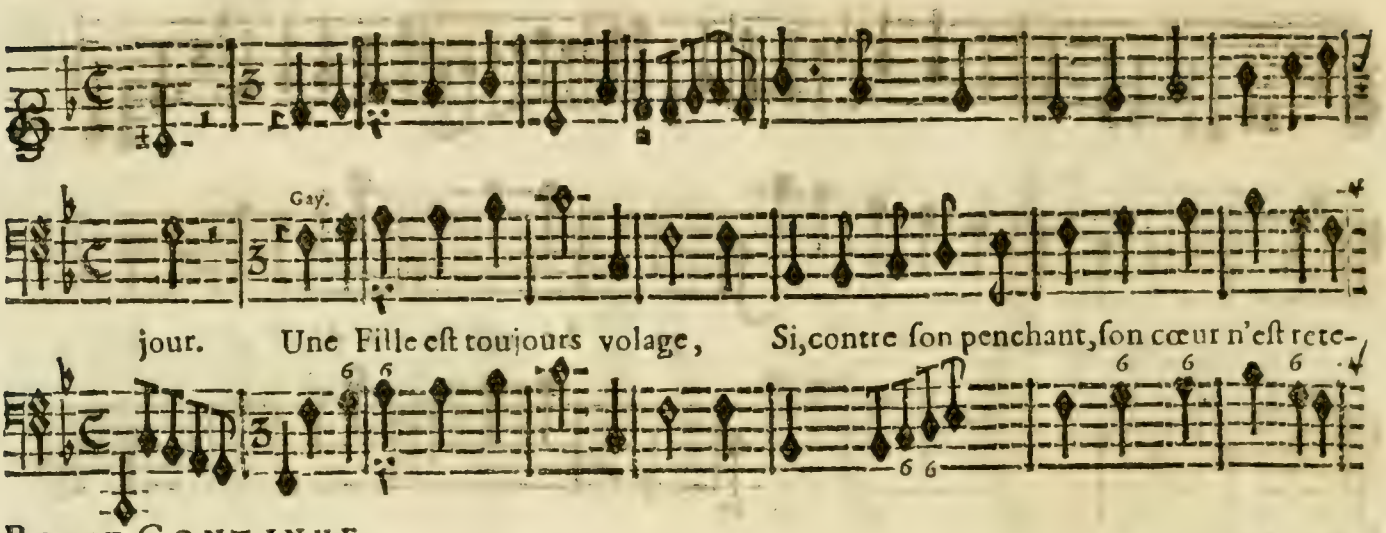

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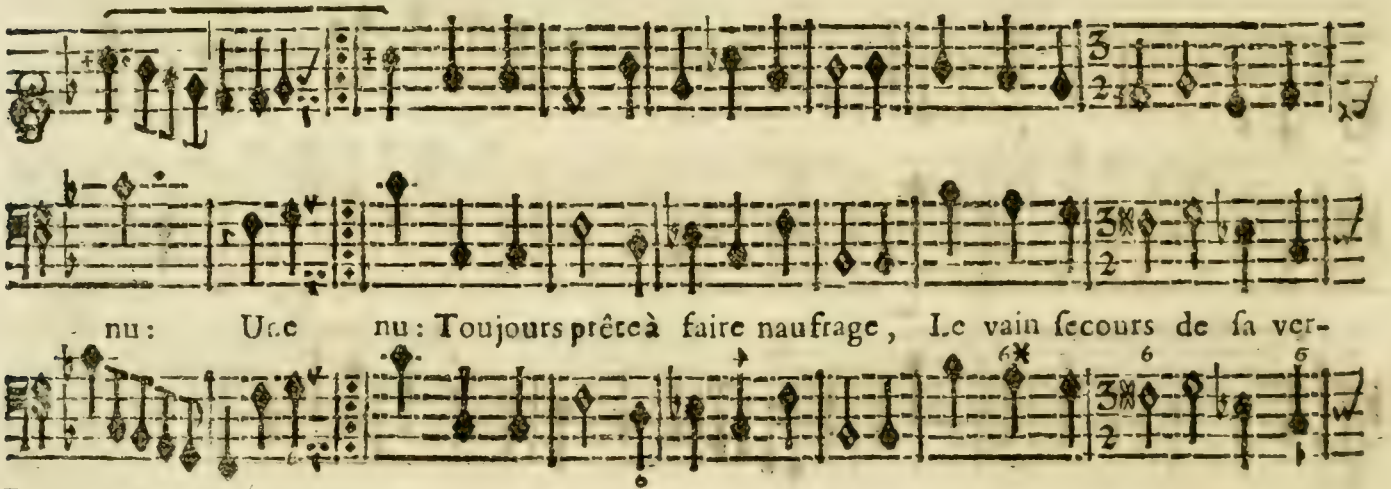

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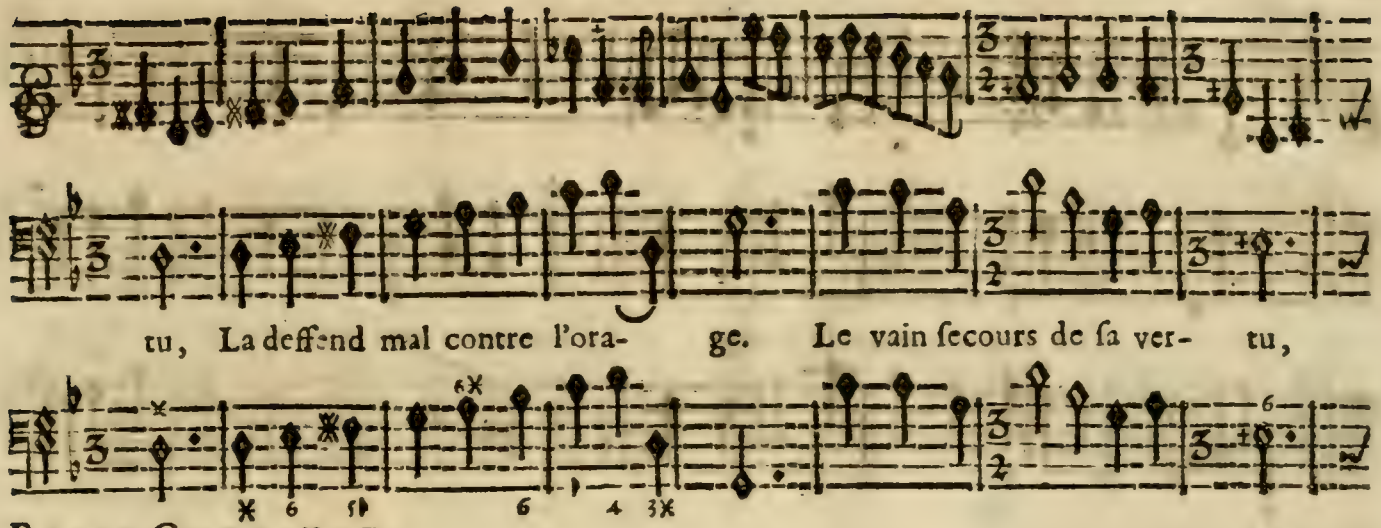

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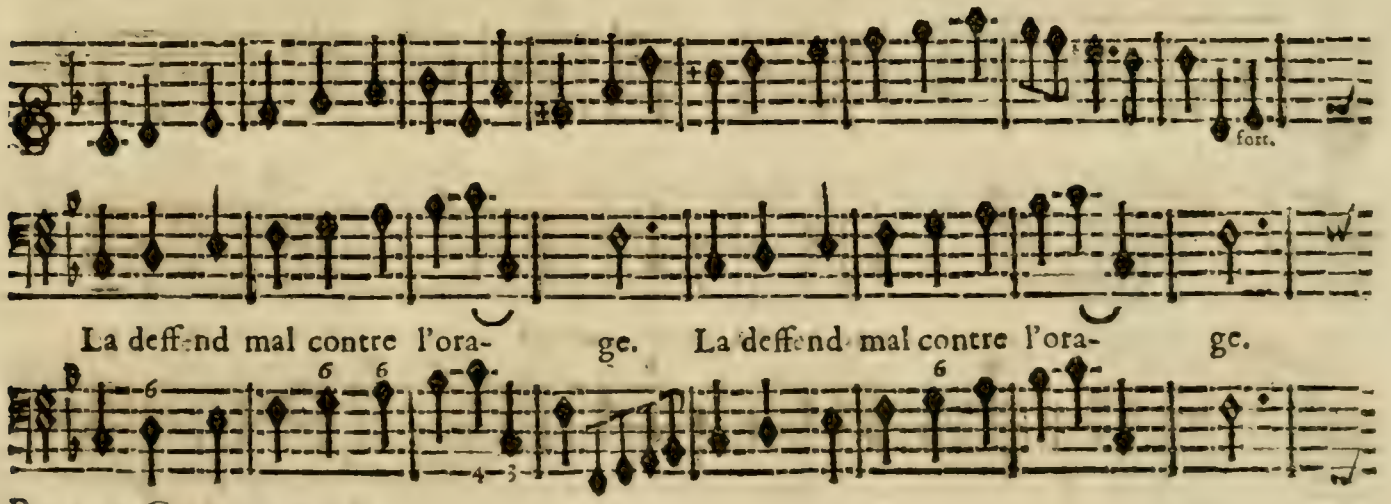

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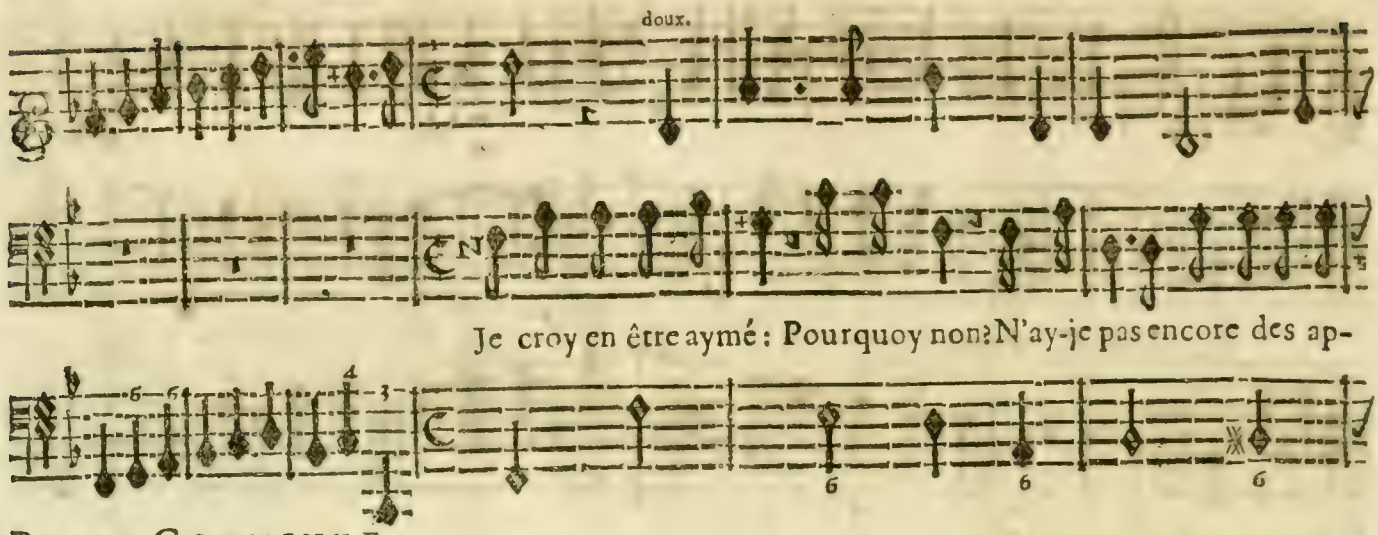

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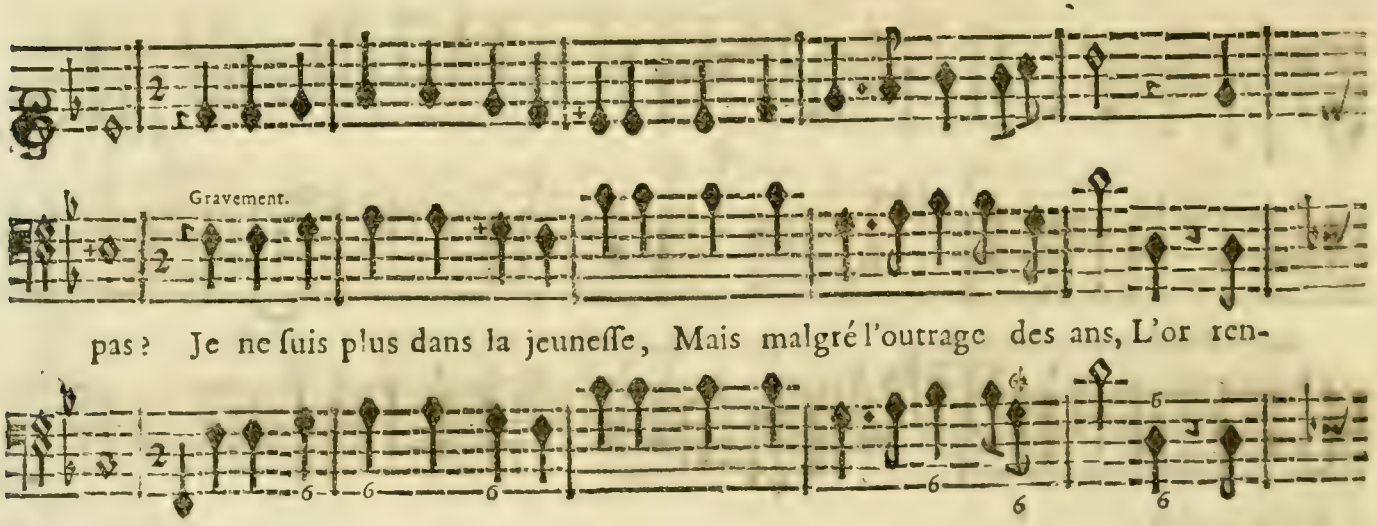

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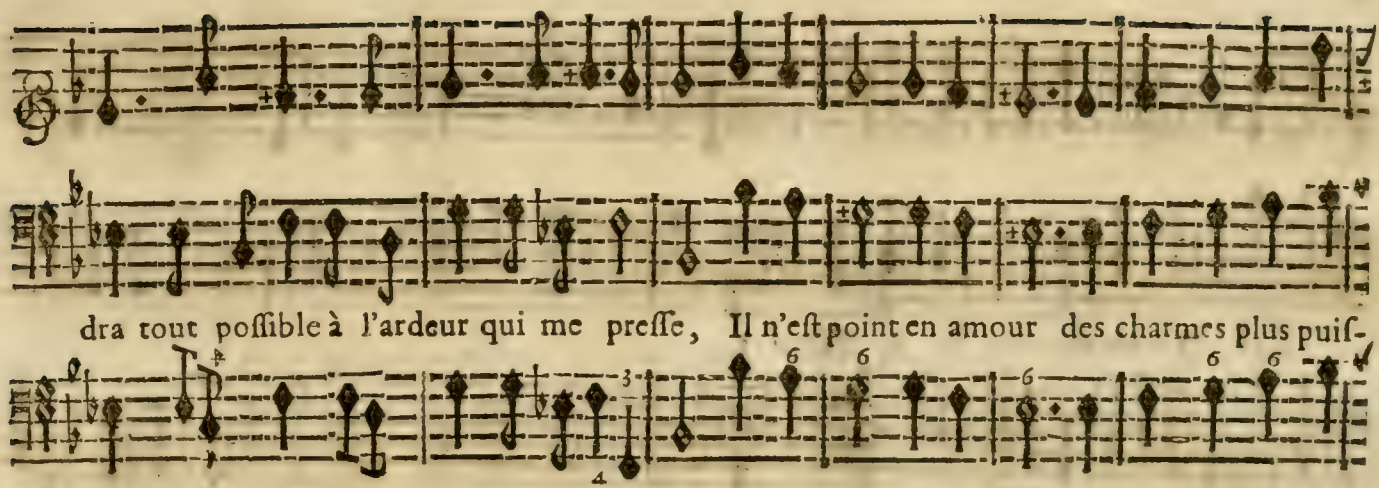
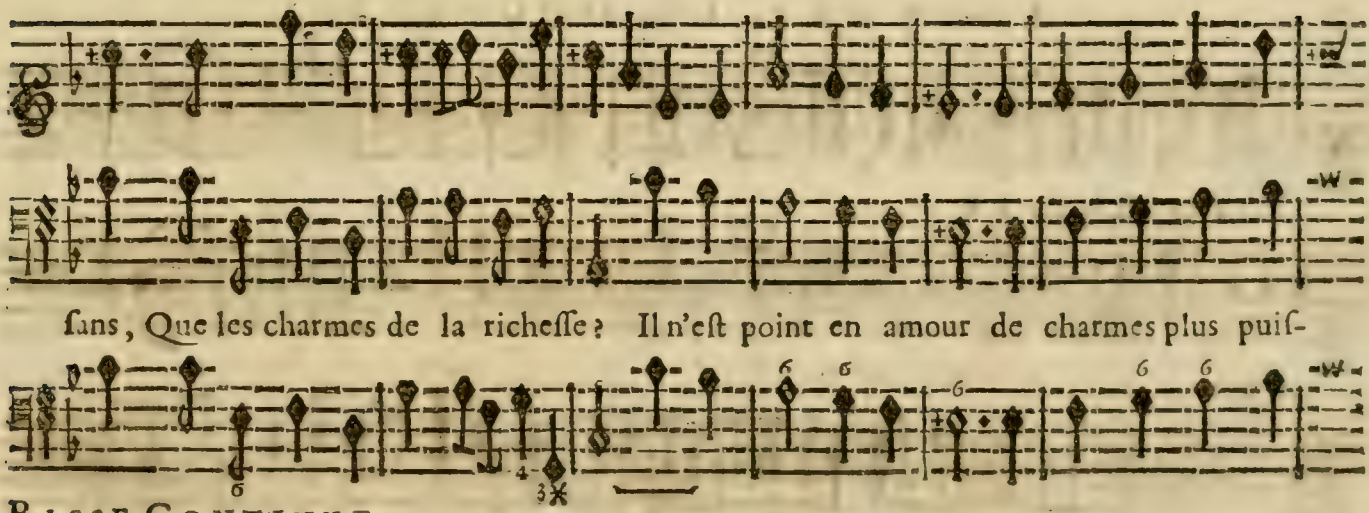


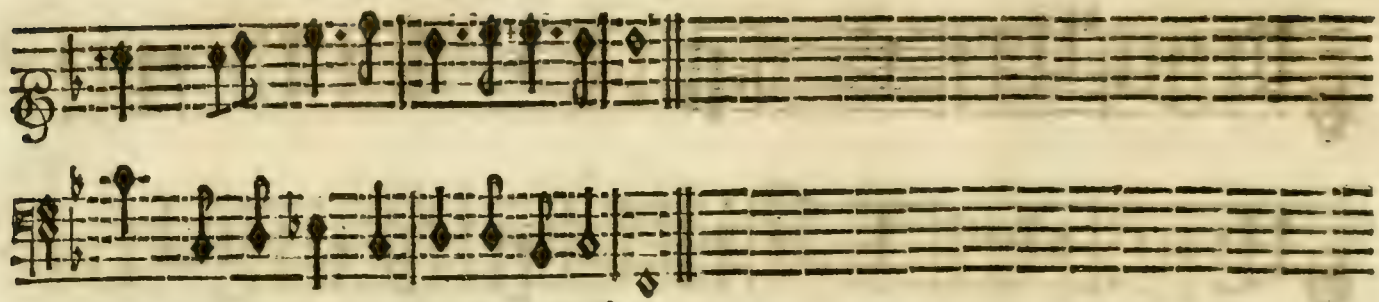
dra tout poſſible à l'ardeur qui me preſſe, Il n'eſt point en amour des charmes plus puiſ-

BASSE-CONTINUE.

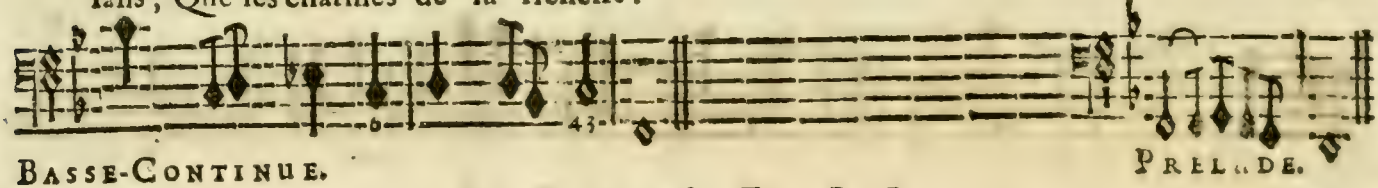


ſans, Que les charmes de la richeſſe? Il n'eſt point en amour de charmes plus puiſ-

BASSE-CONTINUE.



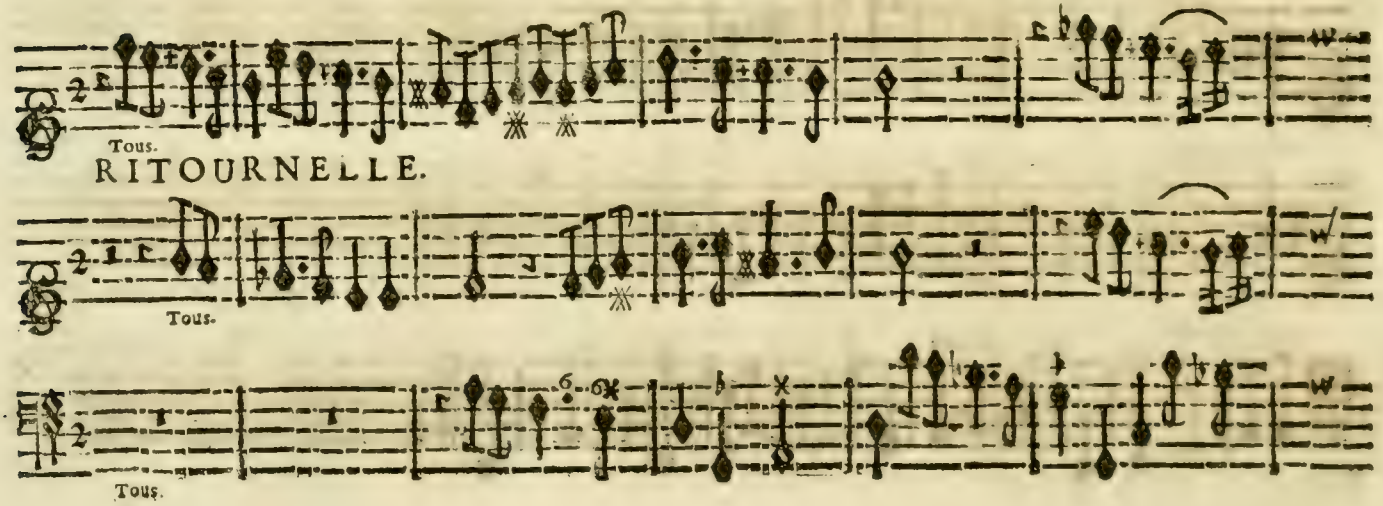
ſans, Que les charmes de la richeſſe?

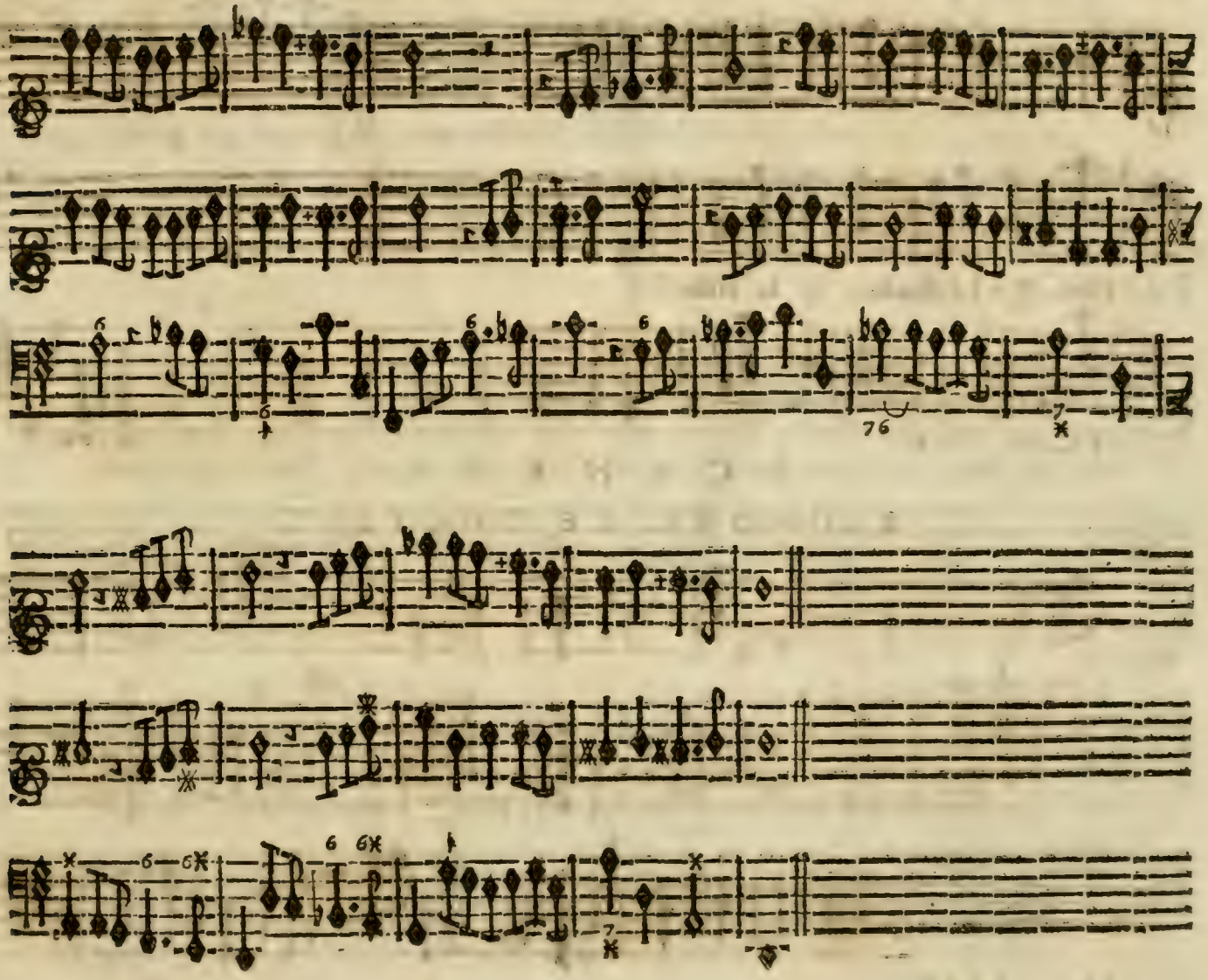


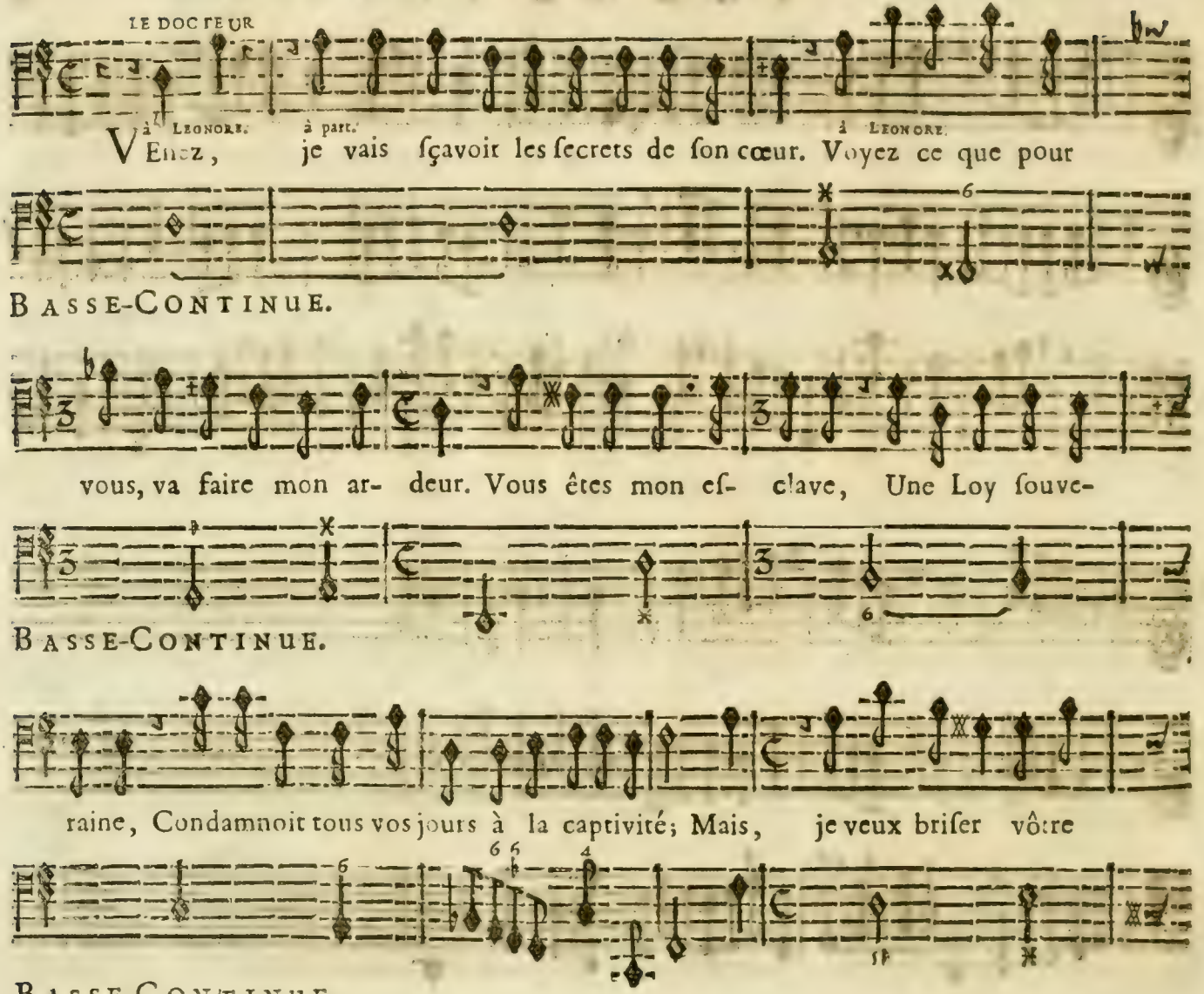
BASSE-CONTINUE. PRELUDE.

SCENE II.

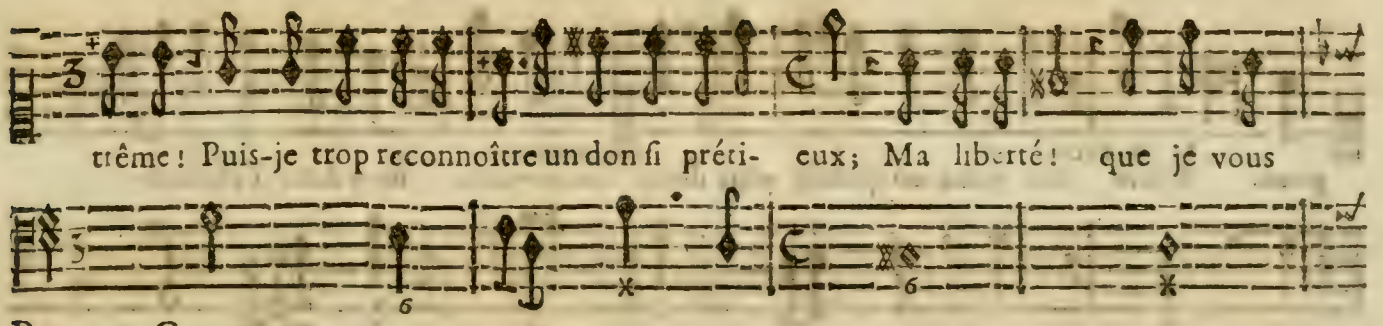
LEONORE, LE DOCTEUR.

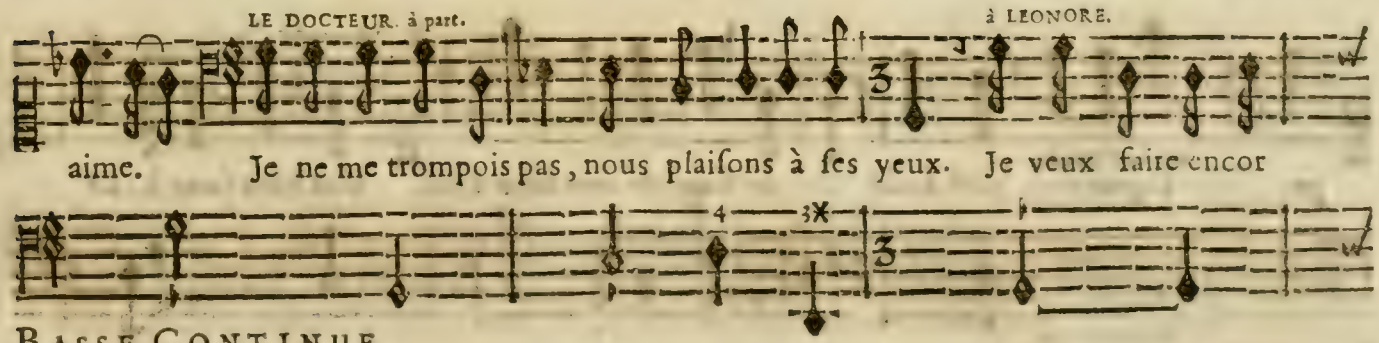


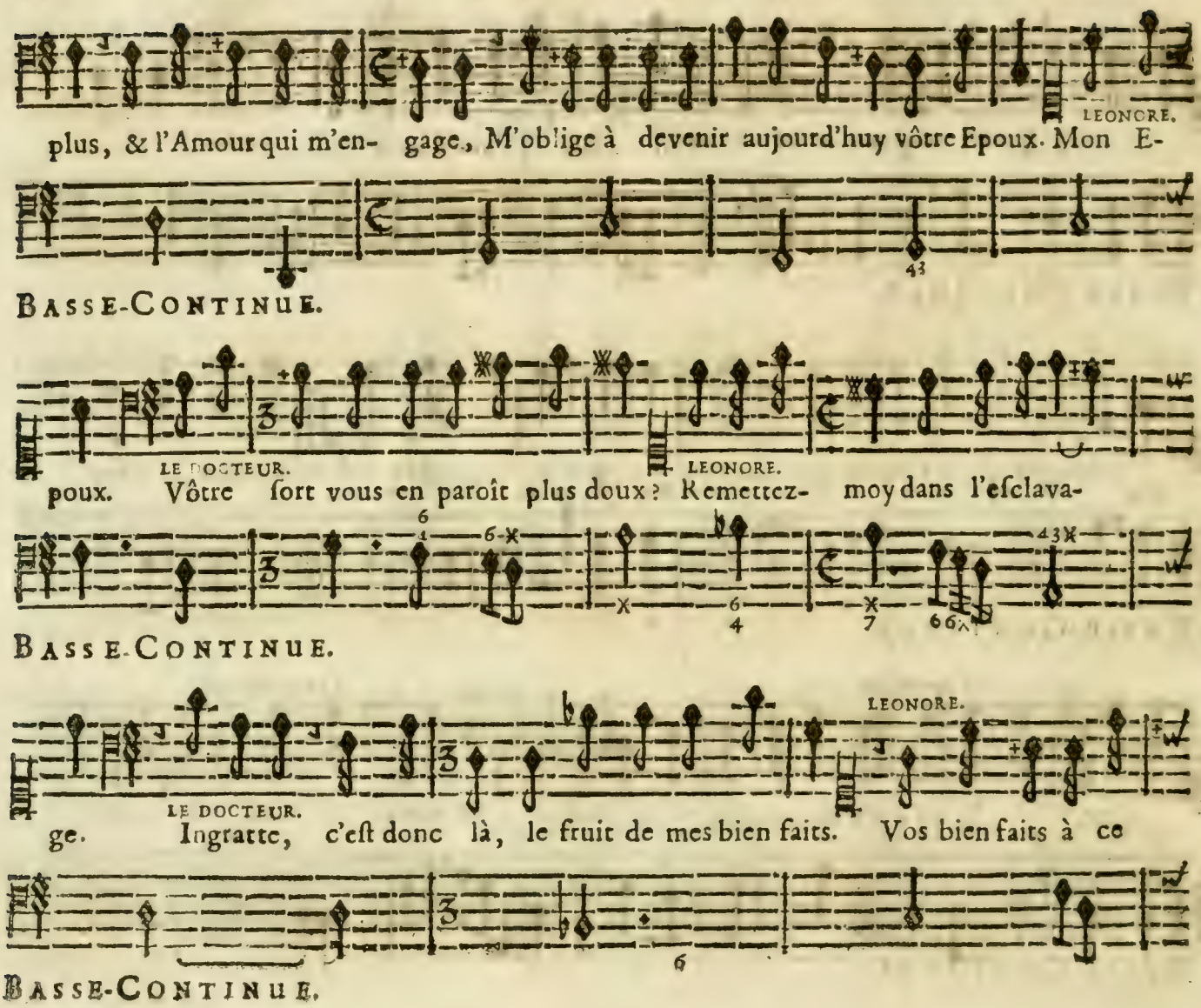


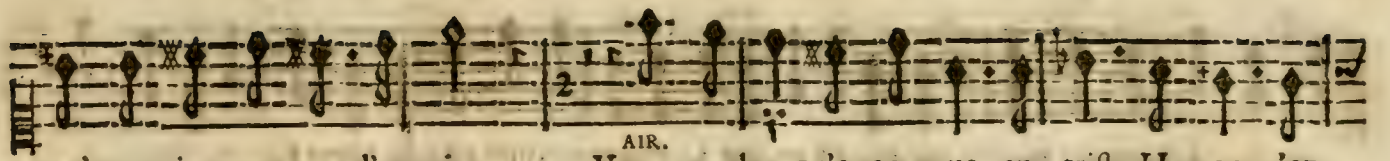

LE DOCTEUR
à Leonore.
à part.
à Leonore.
Venez, je vais ſçavoir les ſecrets de ſon cœur. Voyez ce que pour
Basse-Continue.
vous, va faire mon ar- deur. Vous êtes mon eſ- clave, Une Loy ſouve-
Basse-Continue.
raine, Condamnoit tous vos jours à la captivité; Mais, je veux briſer vôtre
Basse-Continue.

LEONORE.
chaîne, Et je vous rends la liberté. La liberté! Dieux! quel bonheur ex-
BASSE-CONTINUE.


trême! Puis-je trop reconnoître un don si préti- eux; Ma liberté! que je vous
BASSE-CONTINUE.

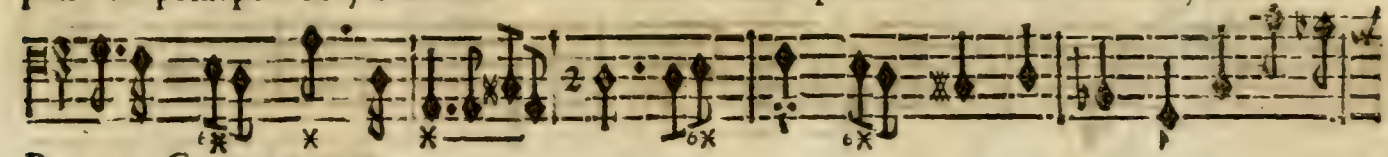

LE DOCTEUR. à part.
à LEONORE.
aime. Je ne me trompois pas, nous plaisons à ses yeux. Je veux faire encor
BASSE-CONTINUE.


LEONORE.
plus, & l'Amour qui m'en- gage, M'oblige à devenir aujourd'huy vôtre Epoux. Mon E-
BASSE-CONTINUE.
LE DOCTEUR.
LEONORE.
poux. Vôtre ſort vous en paroît plus doux? Remettez- moy dans l'eſclava-
BASSE-CONTINUE.
LEONORE.
LE DOCTEUR.
ge. Ingratte, c'eſt donc là, le fruit de mes bien faits. Vos bien faits à ce
BASSE-CONTINUE.

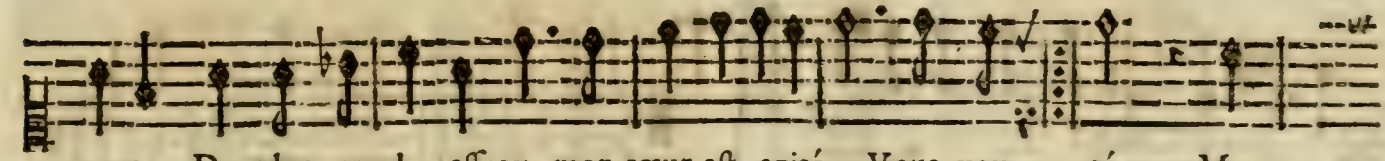


AIR.

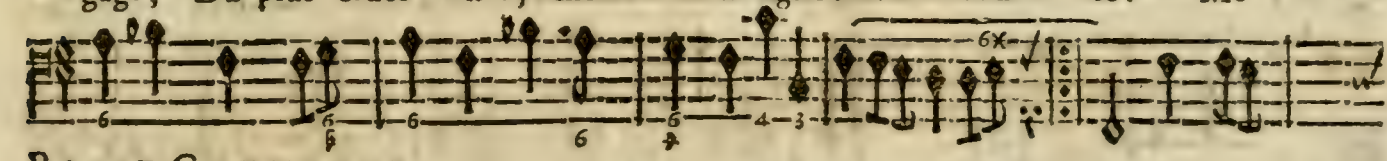
prix n'ont point pour moy d'attraits. Vous voulez qu'avec vous un triſte Hymen m'en-



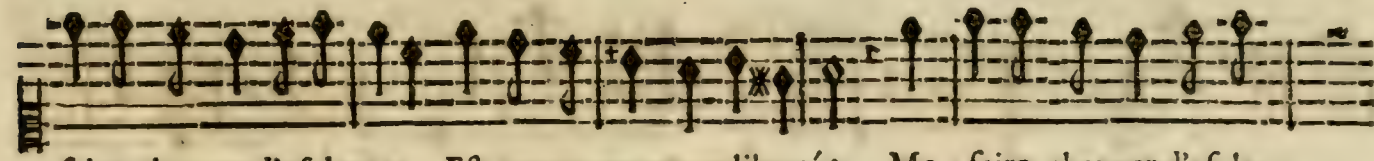
BASSE-CONTINUE.



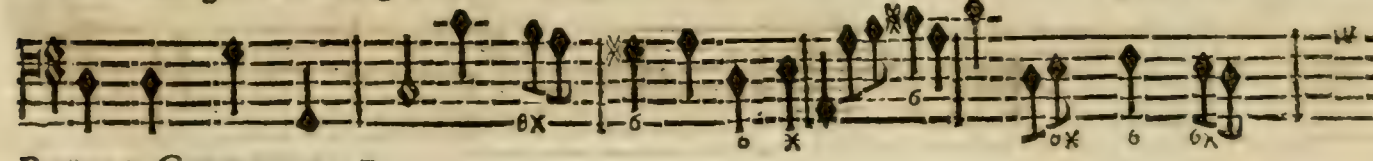
gage, Du plus cruel effroy mon cœur eſt agité: Vous vou- té: Me



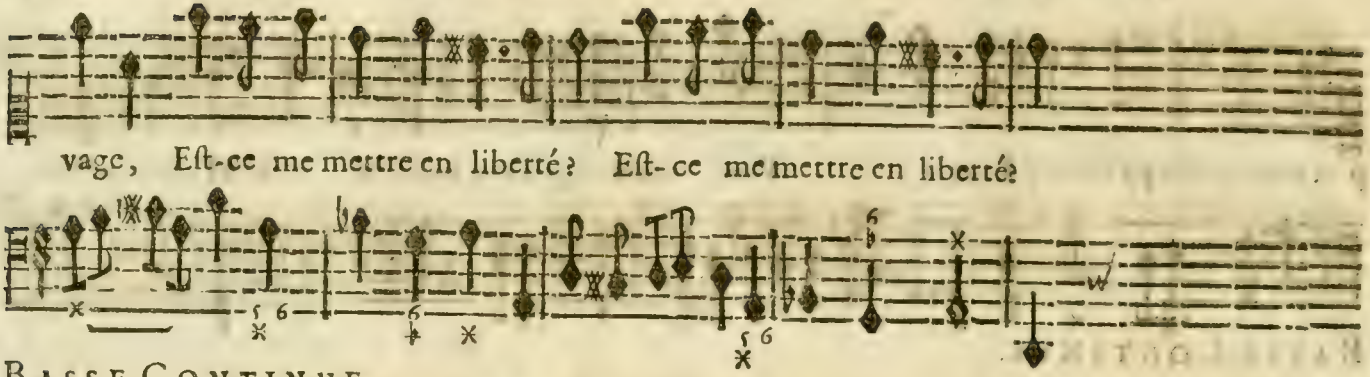
BASSE-CONTINUE.



faire changer d'eſclavage, Eſt-ce me mettre en liberté? Me faire changer d'eſcla-



BASSE-CONTINUE.



vage, Eſt-ce me mettre en liberté? Eſt-ce me mettre en liberté?

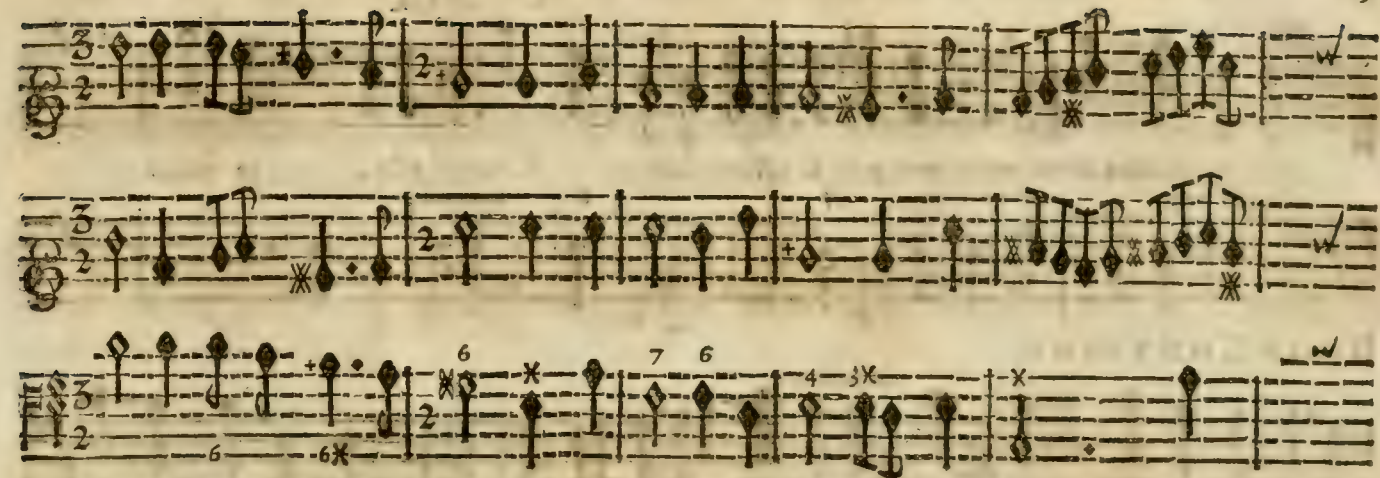
BASSE-CONTINUE.

VIOLONS ET HAUT BOIS.

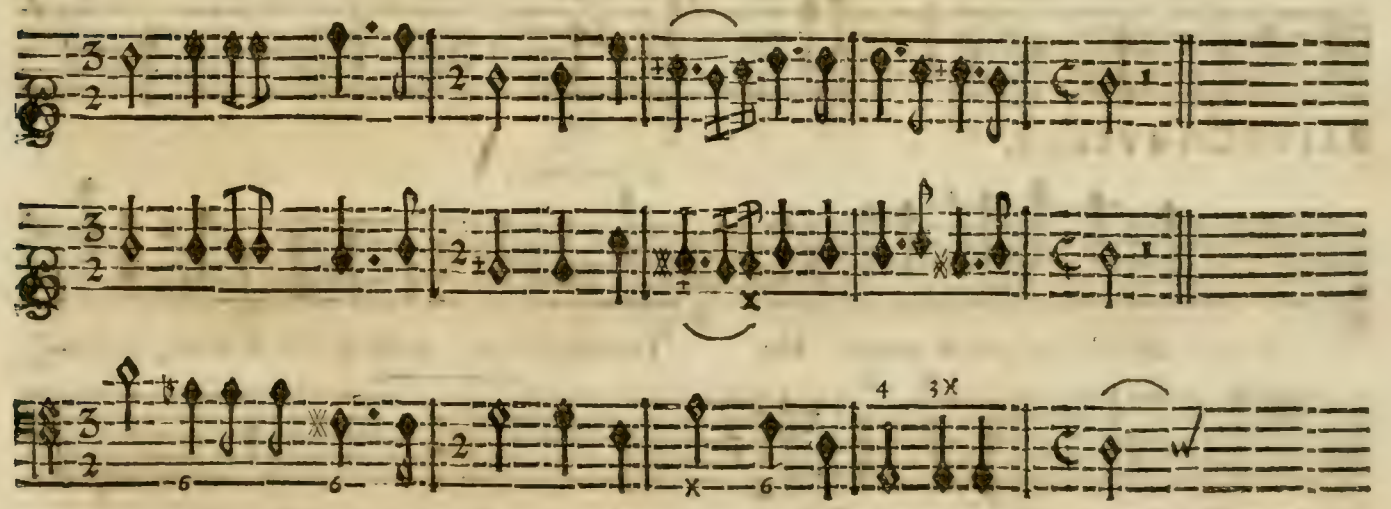
LE DOCTEUR.

D'où peuvent naître ces allarmes? Deve- nez ſenſible à mes feux: feux: L'Hy-

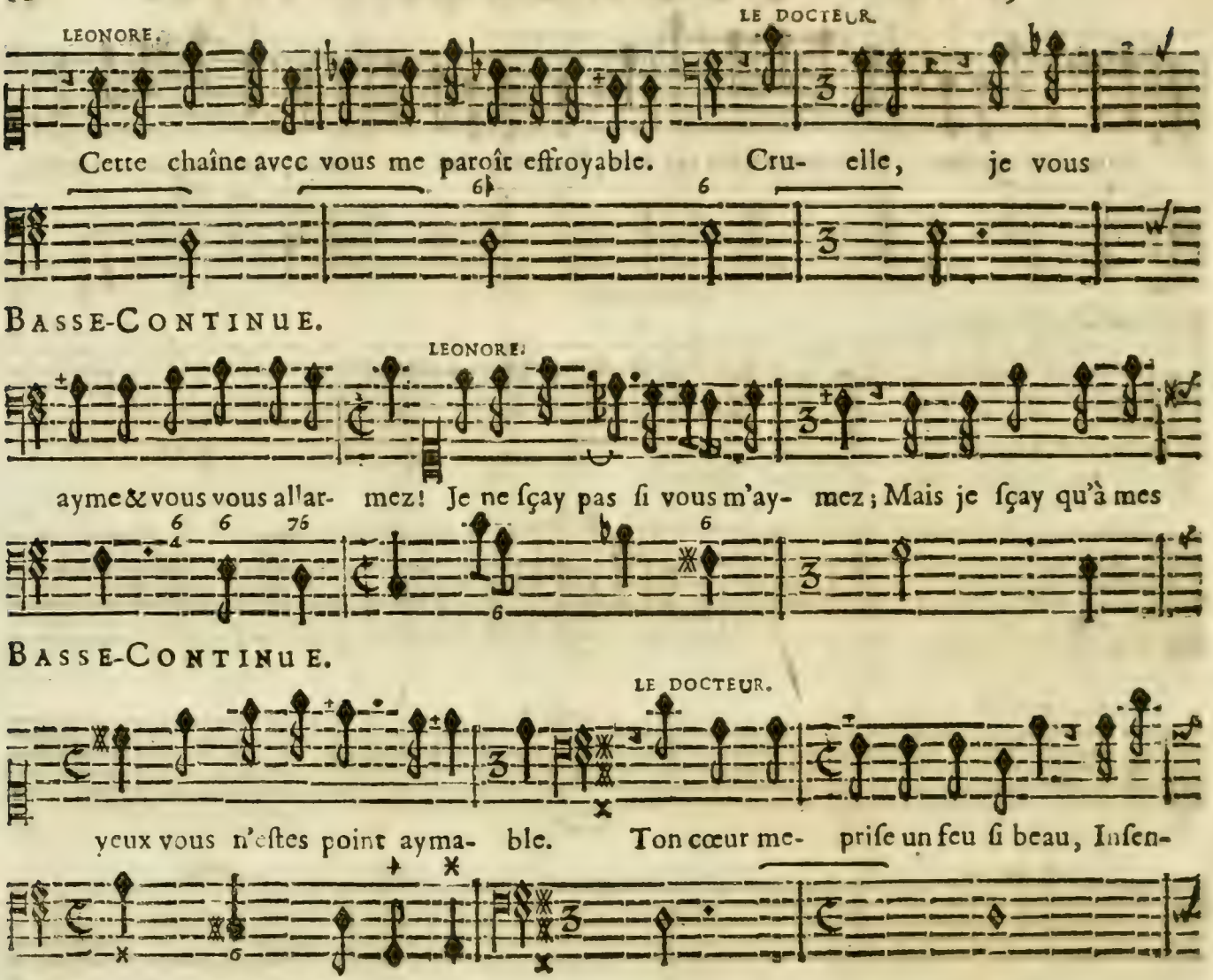
B.C.

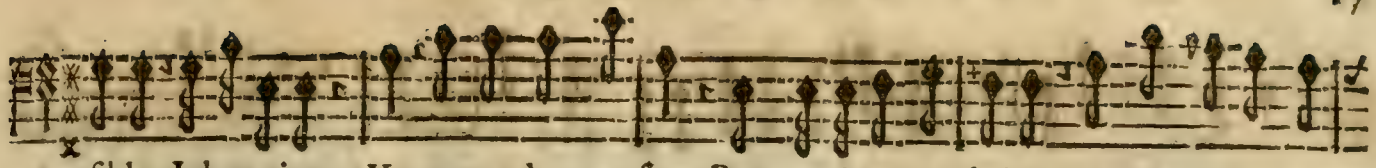


men offre toûjours des charmes, Avec un Epoux a- moureux. L'Hy-

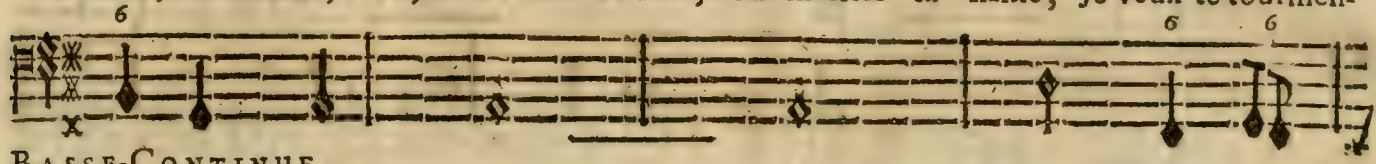


men offre toûjours des charmes, Avec un Epoux amou reux.

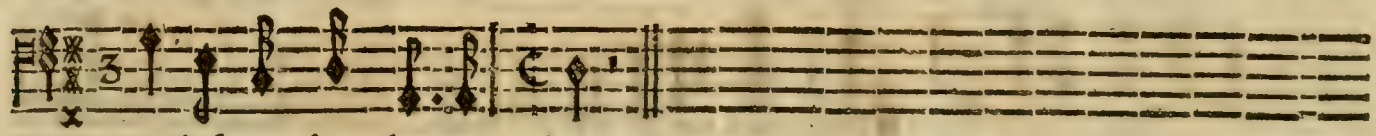

LEONORE.
LE DOCTEUR.
Cette chaîne avec vous me paroît effroyable. Cru- elle, je vous
BASSE-CONTINUE.
LEONORE.
ayme & vous vous allar- mez! Je ne ſçay pas ſi vous m'ay- mez; Mais je ſçay qu'à mes
BASSE-CONTINUE.
LE DOCTEUR.
yeux vous n'eſtes point ayma- ble. Ton cœur me- priſe un feu ſi beau, Inſen-
BASSE-CONTINUE.



sible, Inhumaine, Va, rentre dans tes fers, Pour meriter ta haine, Je veux te tourmen-



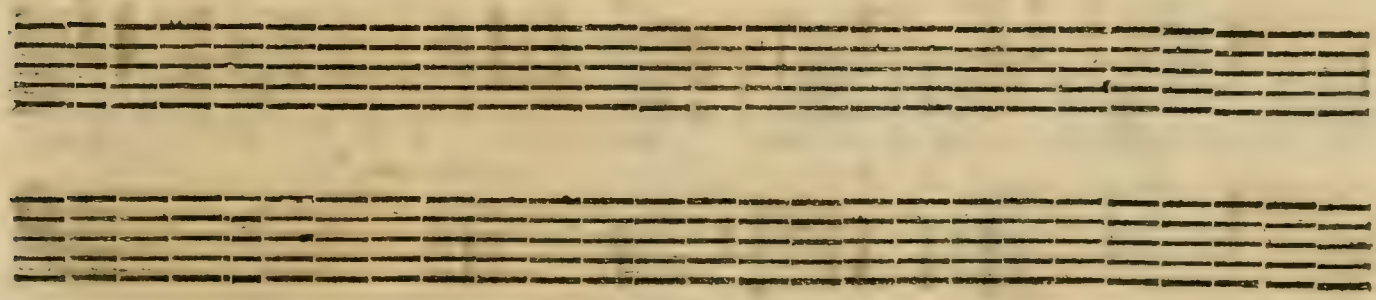
BASSE-CONTINUE.



ter juſques dans le tom- beau.

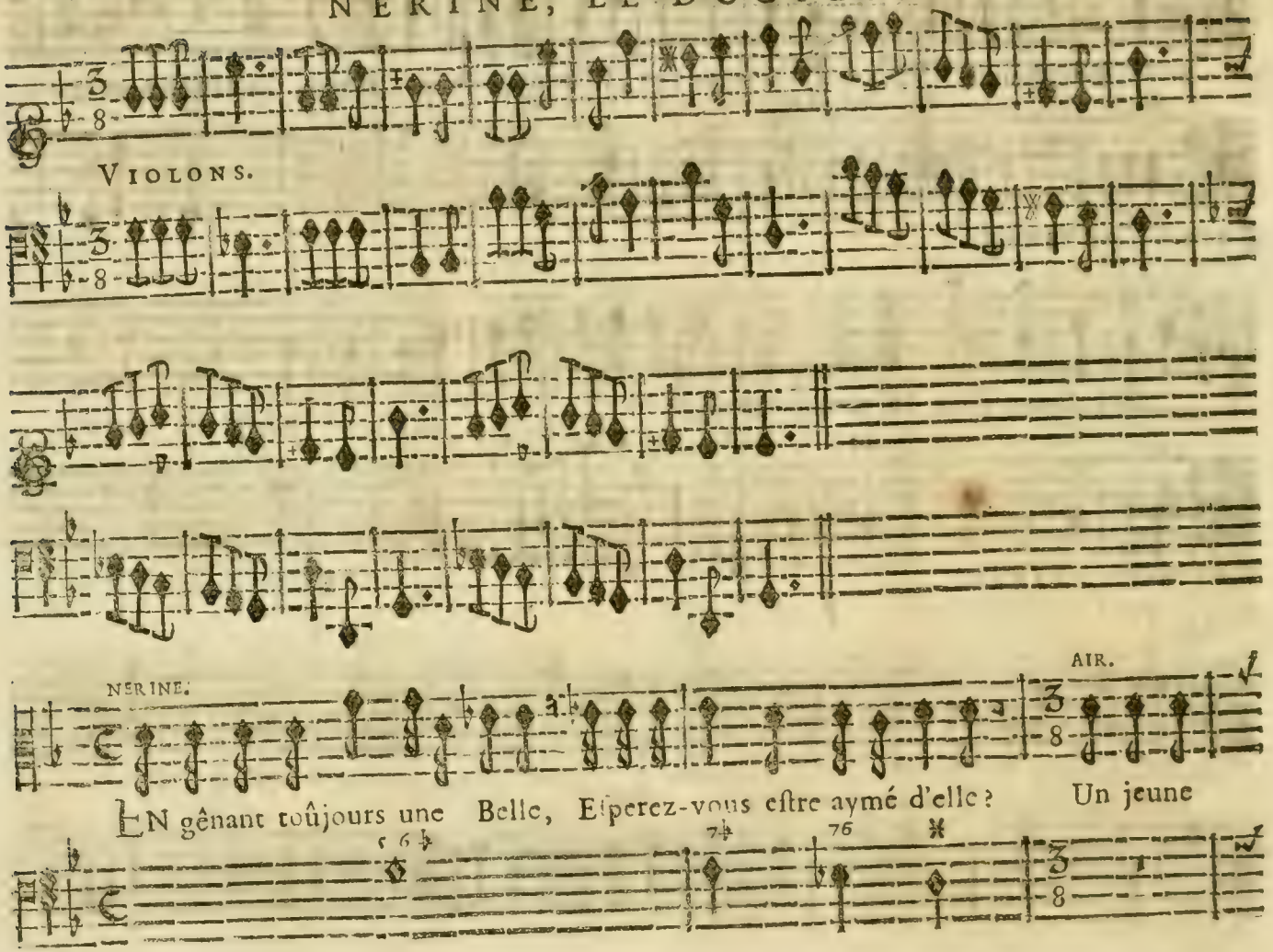
PRELUDE.

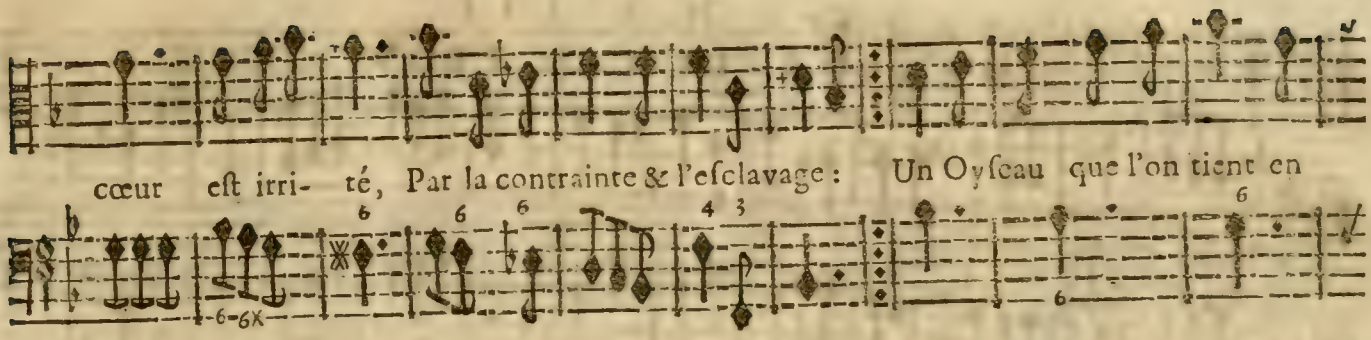
BASSE-CONTINUE.



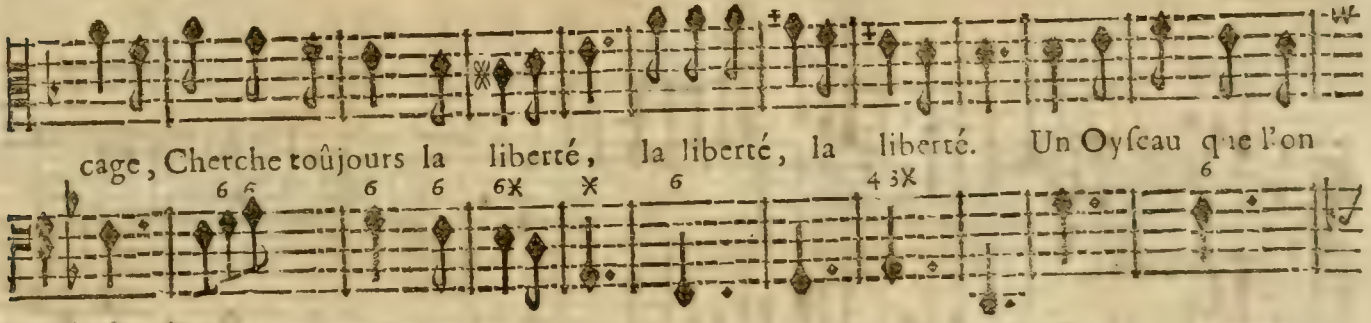
SCENE III.

NERINE, LE DOCTEUR.



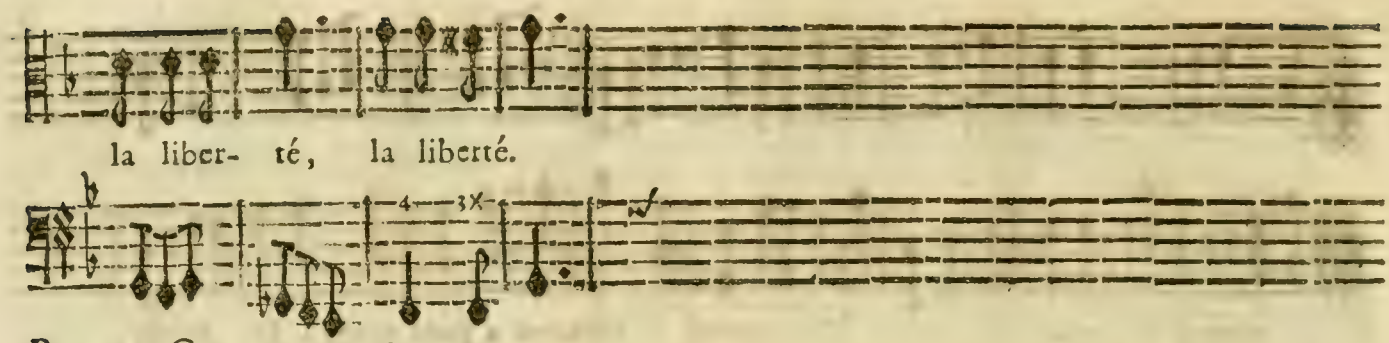


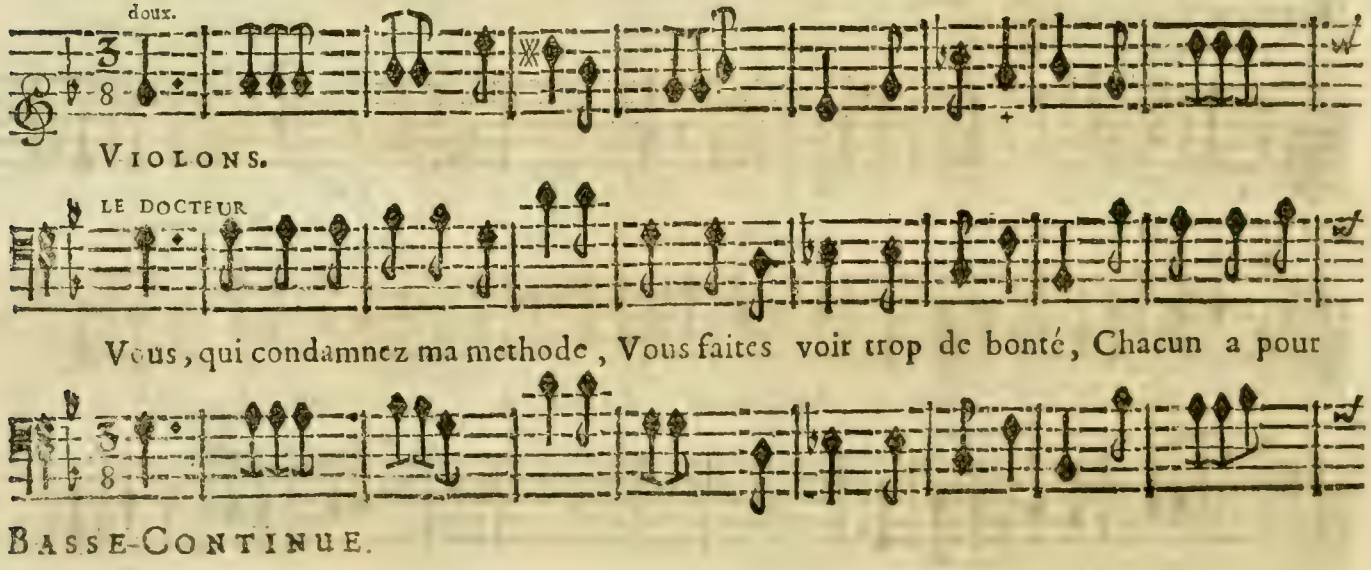
BASSE-CONTINUE.

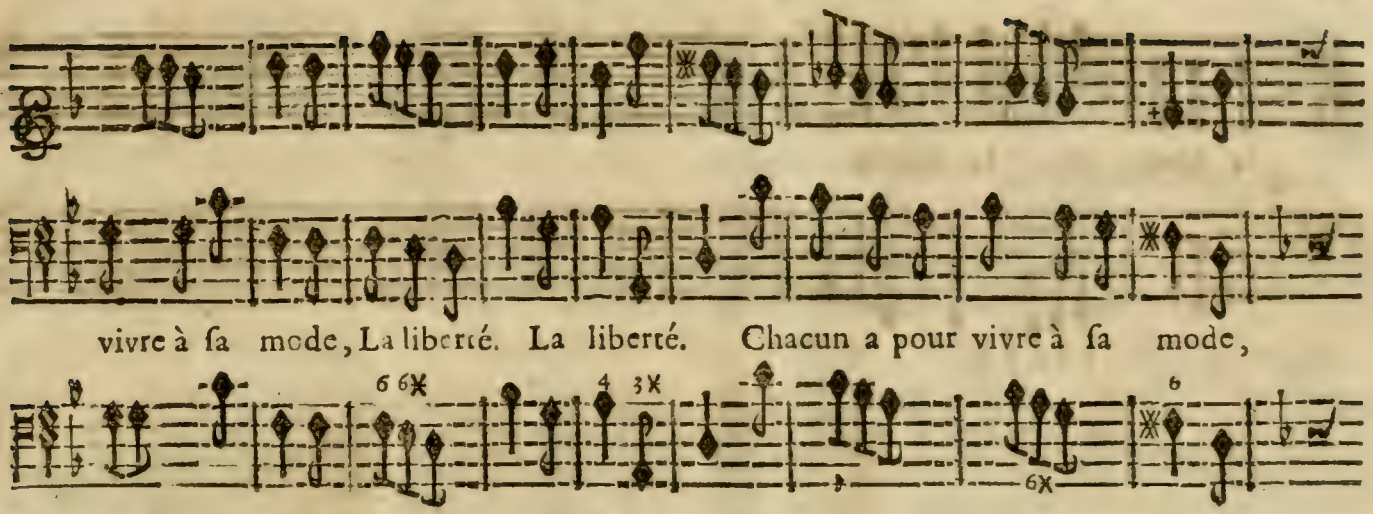


BASSSE-CONTINUE.

BASSE-CONTINUE.

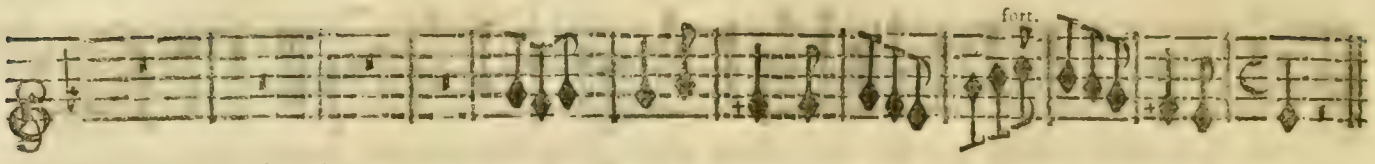

la liber- té, la liberté.
BASSE-CONTINUE.


doux.
VIOLONS.
LE DOCTEUR
Vous, qui condamnez ma methode, Vous faites voir trop de bonté, Chacun a pour
BASSE-CONTINUE.



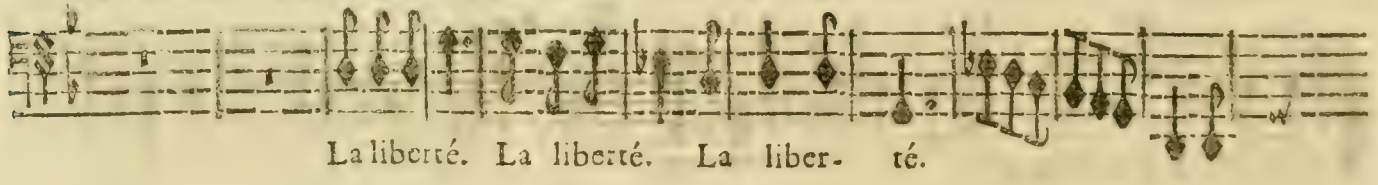
BASSE CONTINUE.

BASSE-CONTINUE.



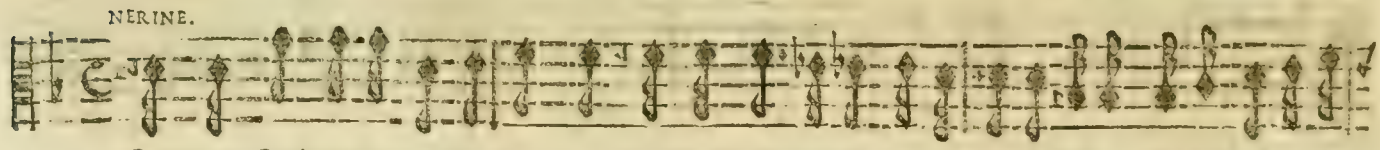
NERINE, contrefaisant le Docteur.

La liberté. La liberté. La liber- té. La liber- té.

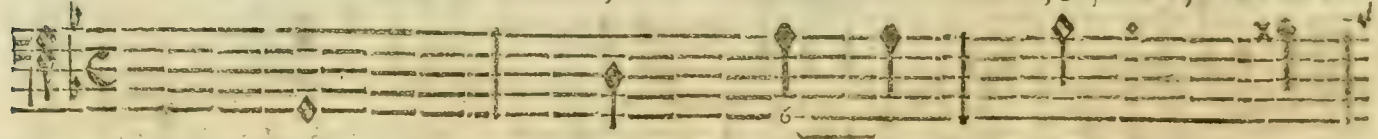


La liberté. La liberté. La liber- té.

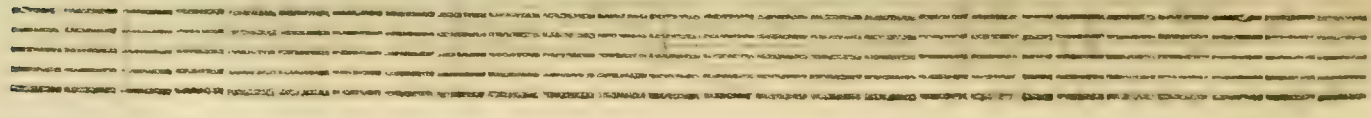
NERINE.

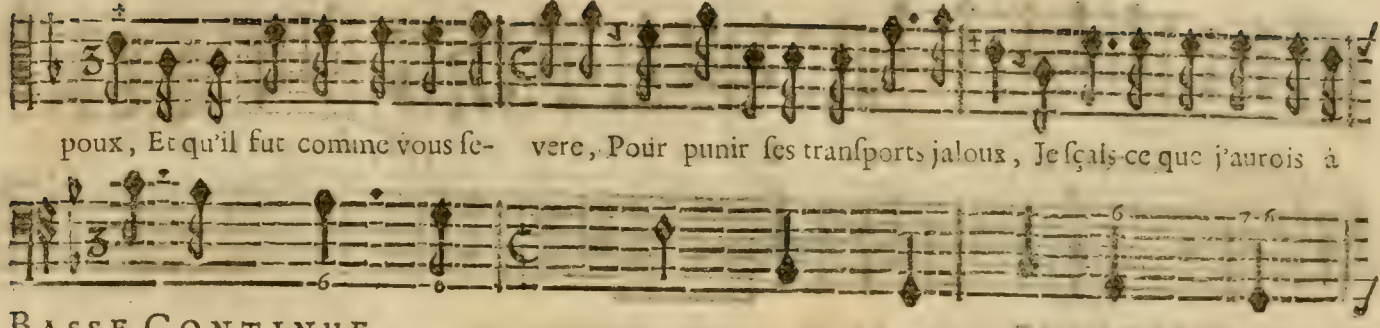


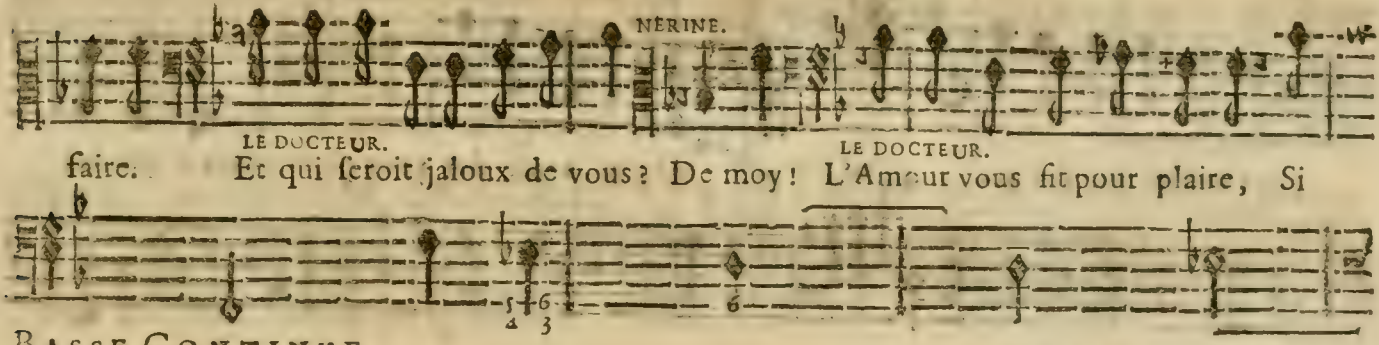
Grace au Ciel no° avõs des charmes, Milles Amãs me rẽdẽt les armes, Si jamais j'avois un E-

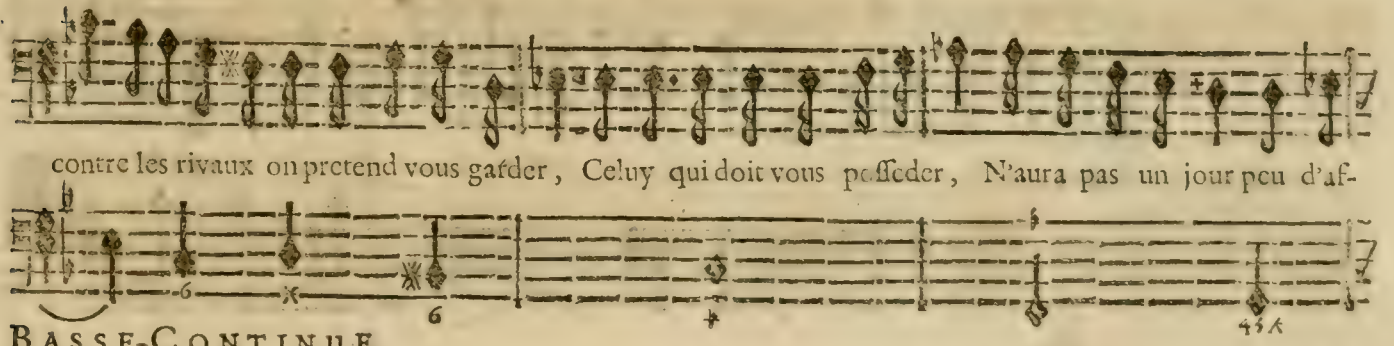


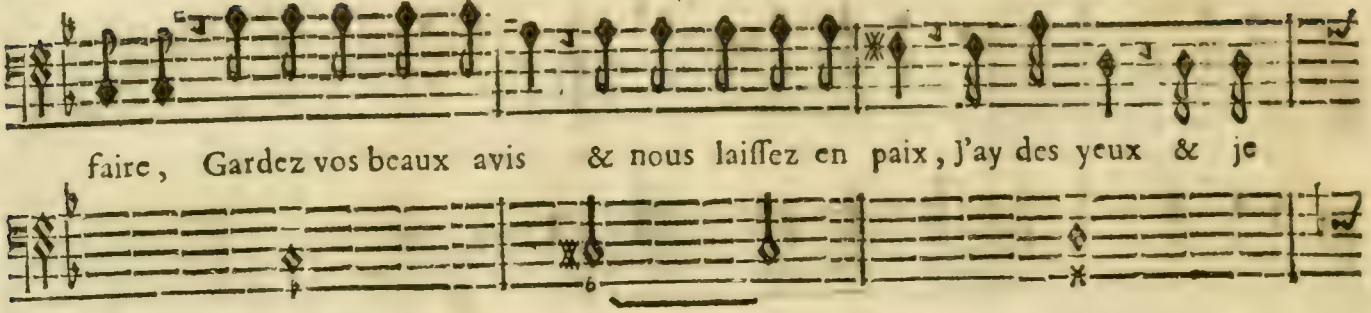
BASSE-CONTINUE.



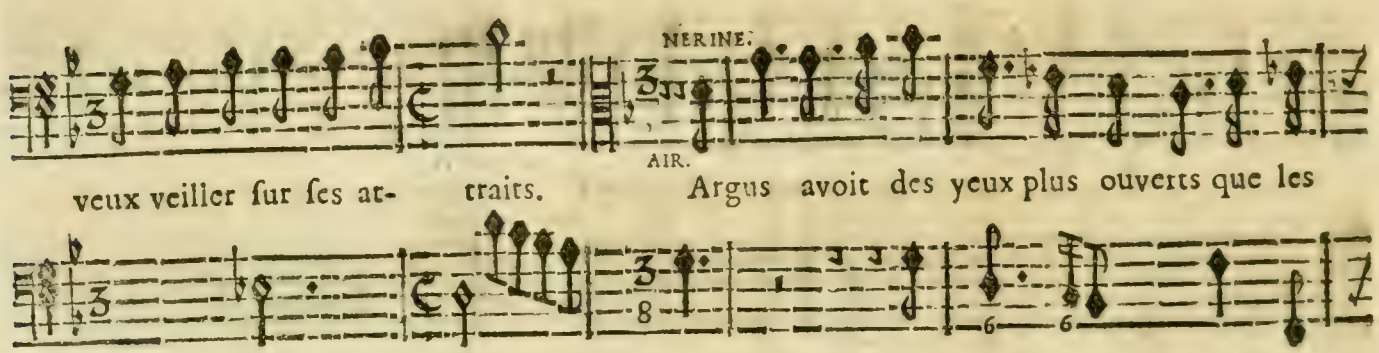

poux, Et qu'il fut comme vous se- vere, Pour punir ses transports jaloux, Je sçais ce que j'aurois à
BASSE-CONTINUE.


NERINE.
LE DOCTEUR.
LE DOCTEUR.
faire. Et qui seroit jaloux de vous? De moy! L'Amour vous fit pour plaire, Si
BASSE-CONTINUE.

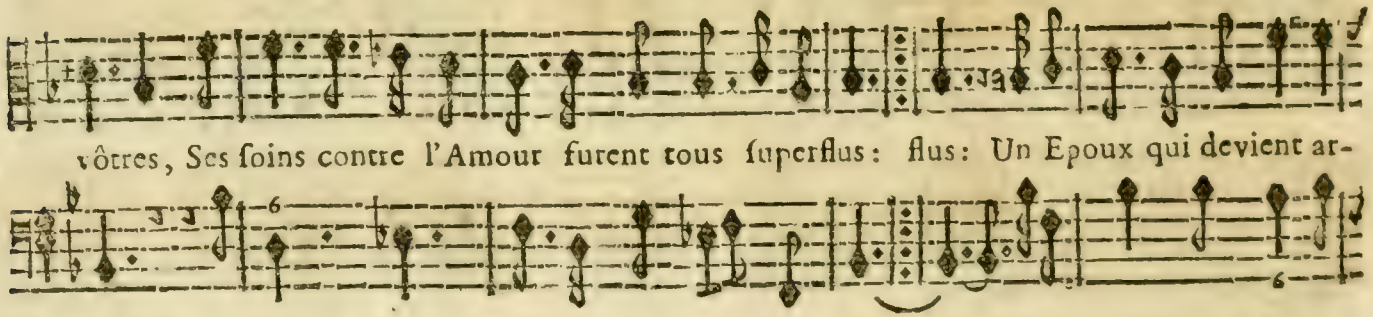

contre les rivaux on pretend vous garder, Celuy qui doit vous posseder, N'aura pas un jour peu d'af-
BASSE-CONTINUE.



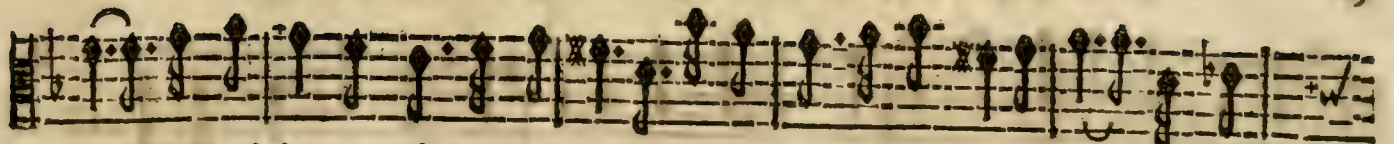
BASSE-CONTINUE.



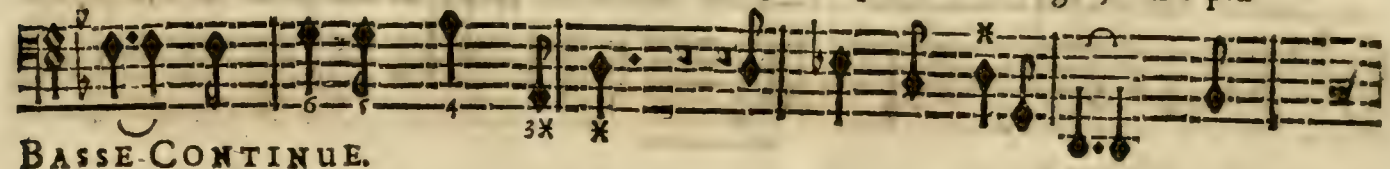
BASSE-CONTINUE.



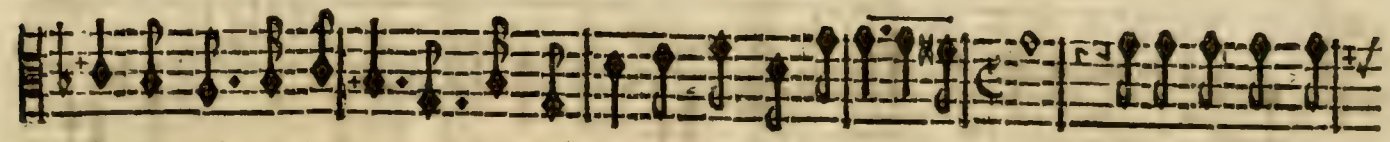
BASSE-CONTINUE.



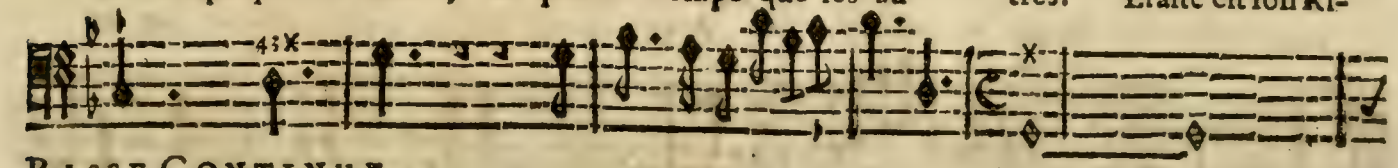
gus, Eſt plûtôt trompé que les autres. Un Epoux qui devient argus, Eſt plû-



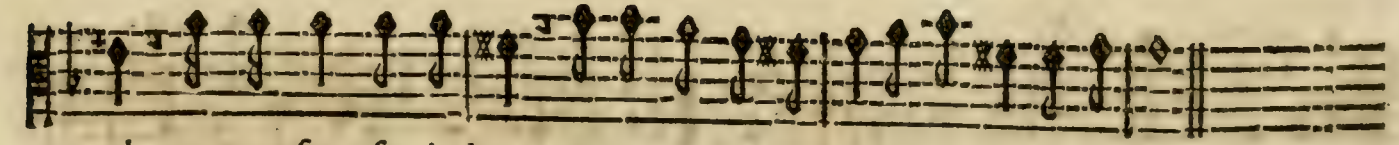
BASSE-CONTINUE.



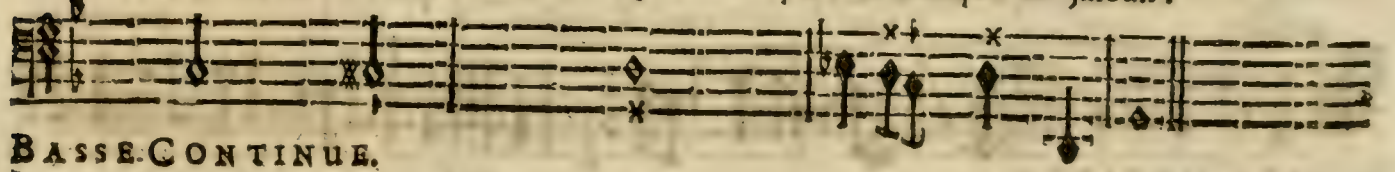
tôt trompé que les autres, Eſt plûtôt trompé que les au- tres. Eraſte eſt ſon Ri-



BASSE-CONTINUE.



val, que mon ſort ſeroit doux, Si je pouvois ayder à tromper ce jaloux !

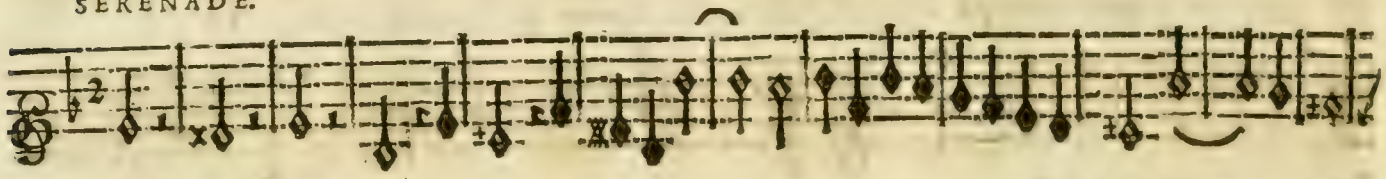


BASSE-CONTINUE.

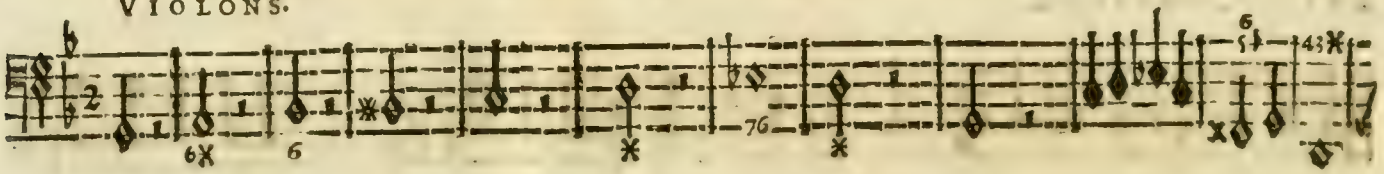
SCENE IV.

ERASTE, Troupe de Scaramouches & de Pantalons, ſuite D'ERASTE.

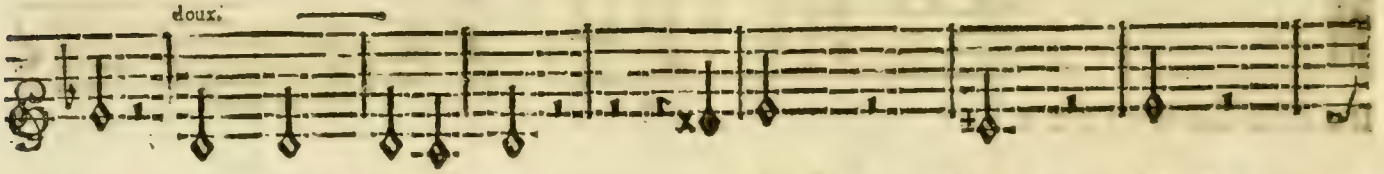
SERENADE.



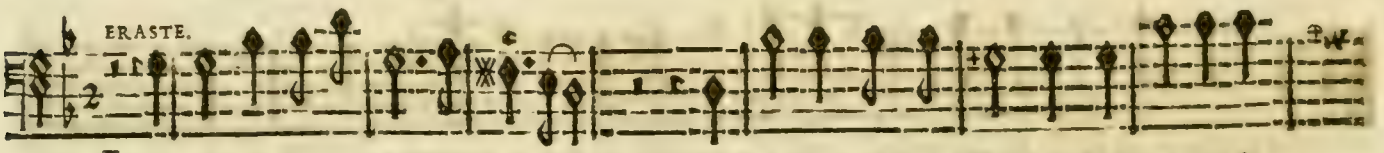
VIOLONS.



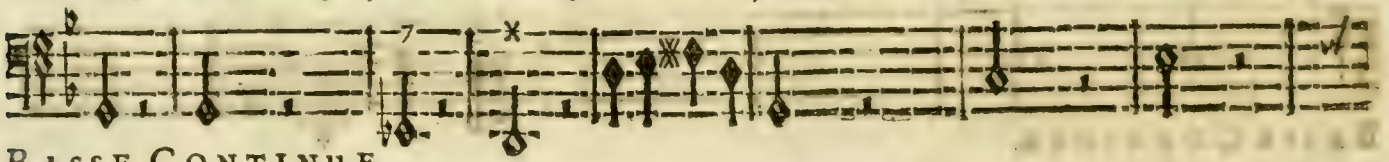
doux.



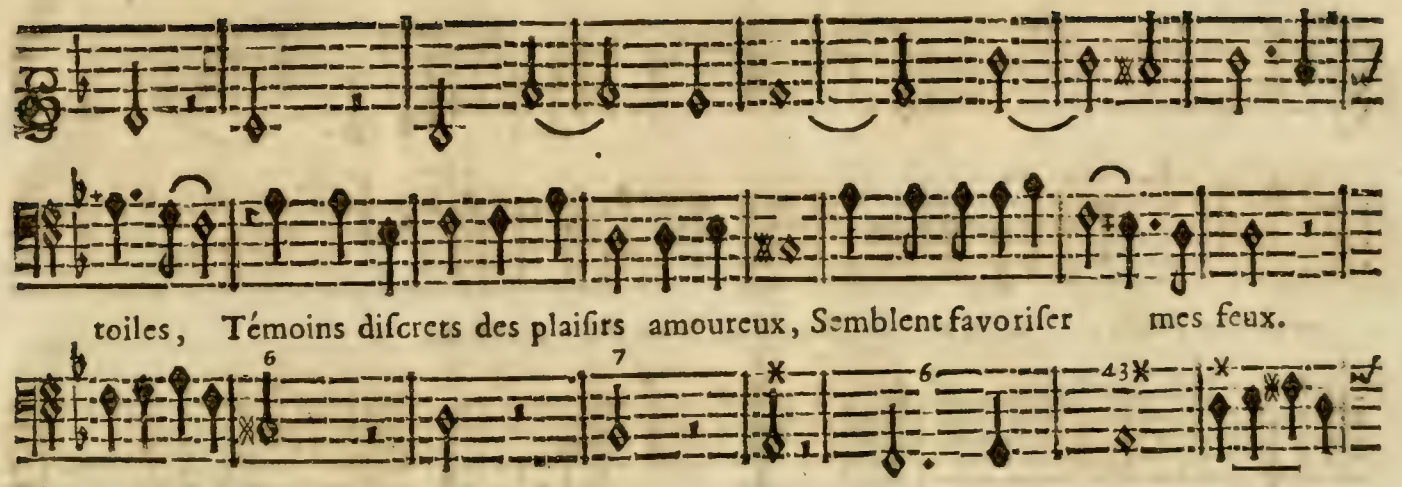
ERASTE.



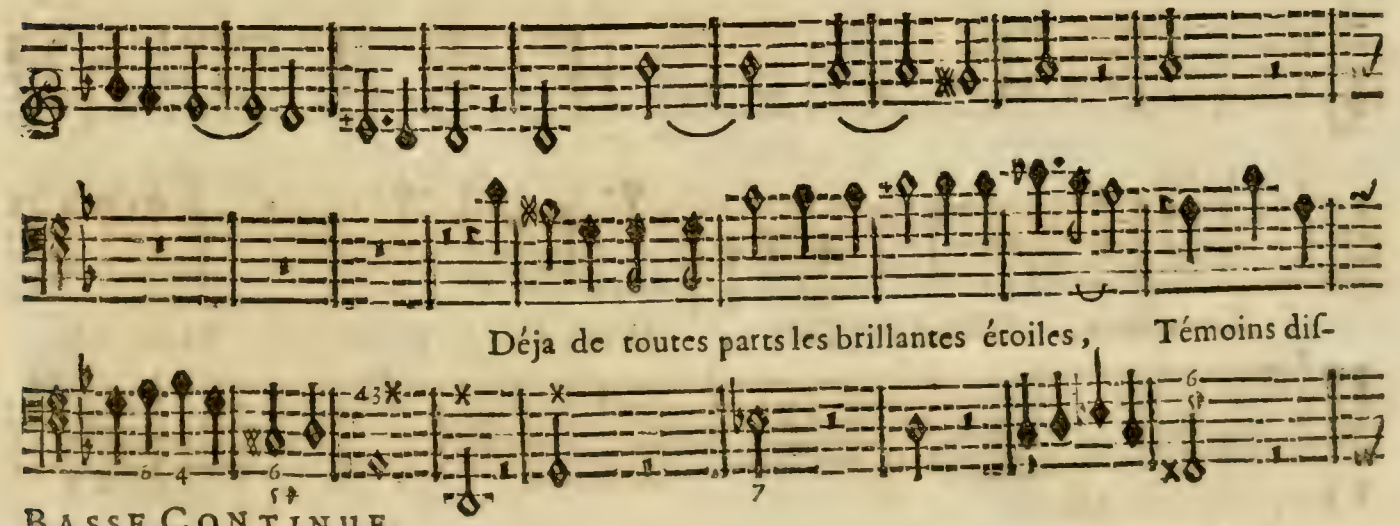
LA nuit a deployé ſes voiles, Déja de toutes parts les brillantes é-



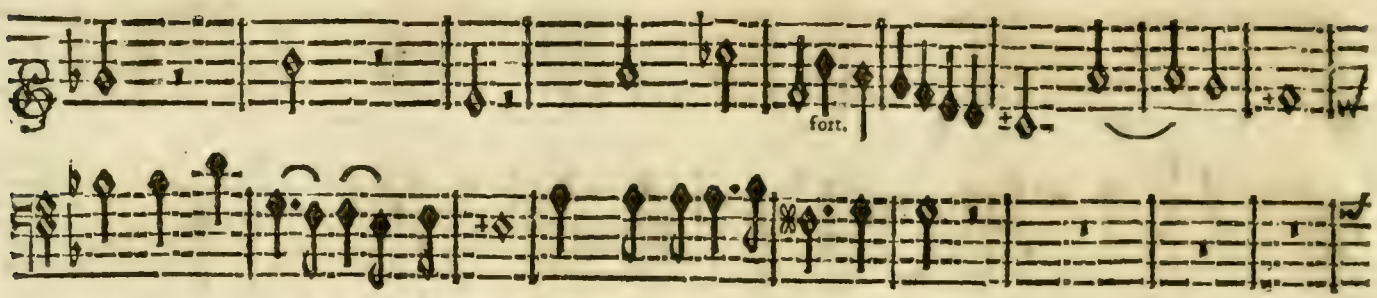
BASSE-CONTINUE.



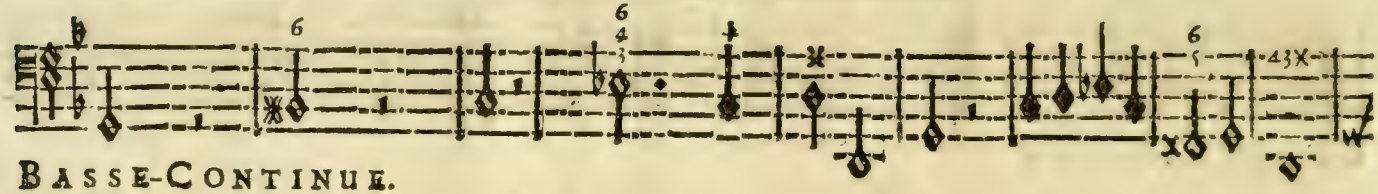
BASSE-CONTINUE.



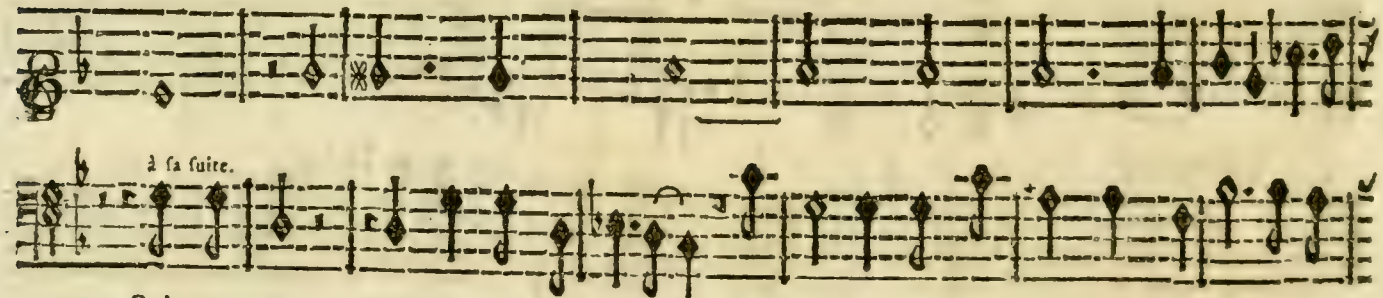
BASSE-CONTINUE.



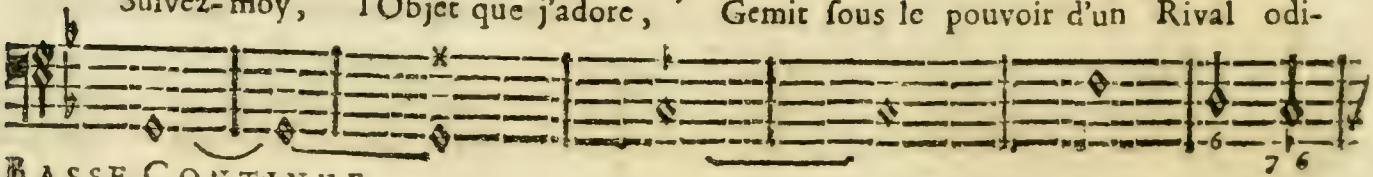
crets des plaiſirs a- moureux, Semblent favoriſer mes feux.



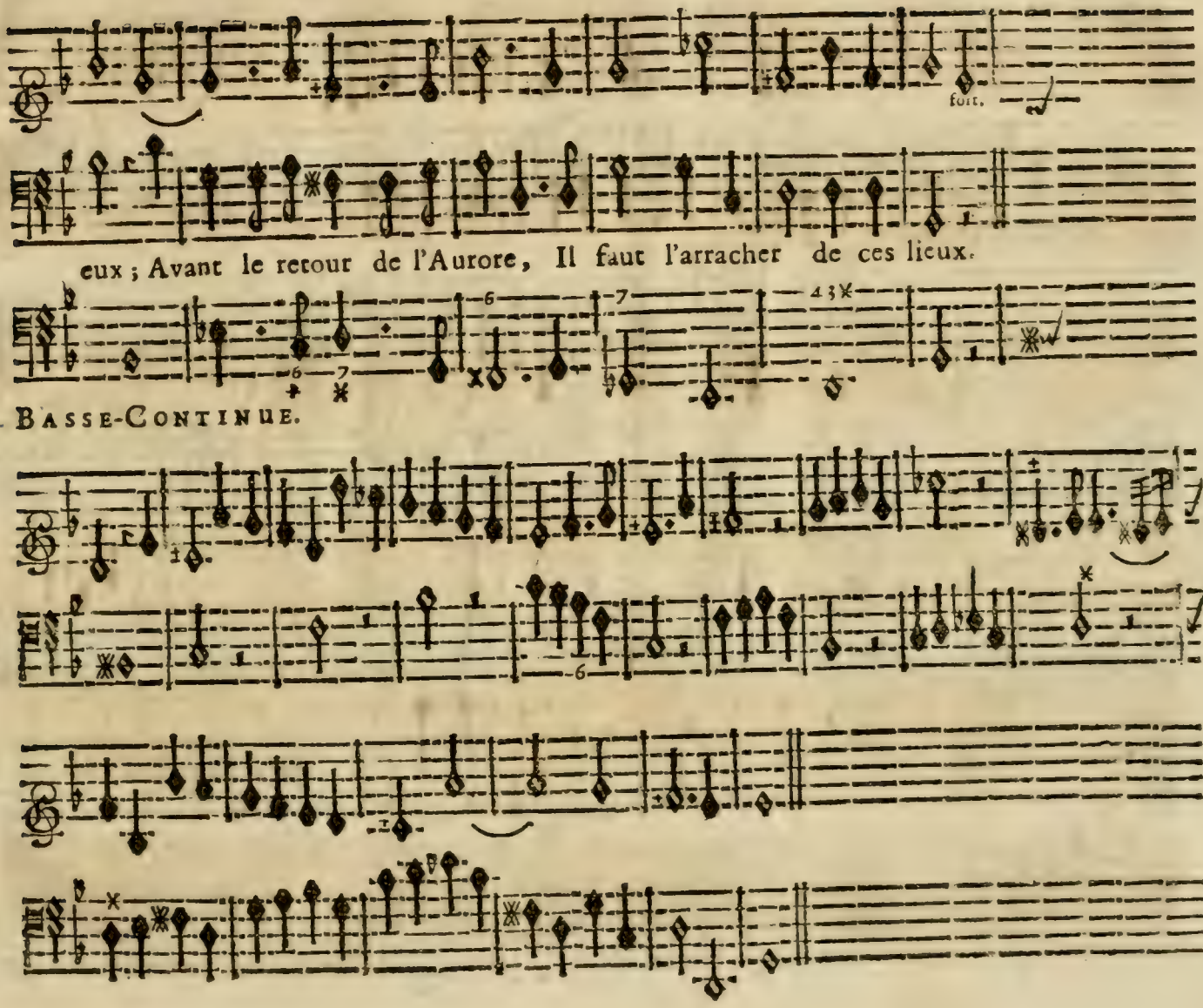
BASSE-CONTINUE.



Suivez-moy, l'Objet que j'adore, Gemit ſous le pouvoir d'un Rival odi-

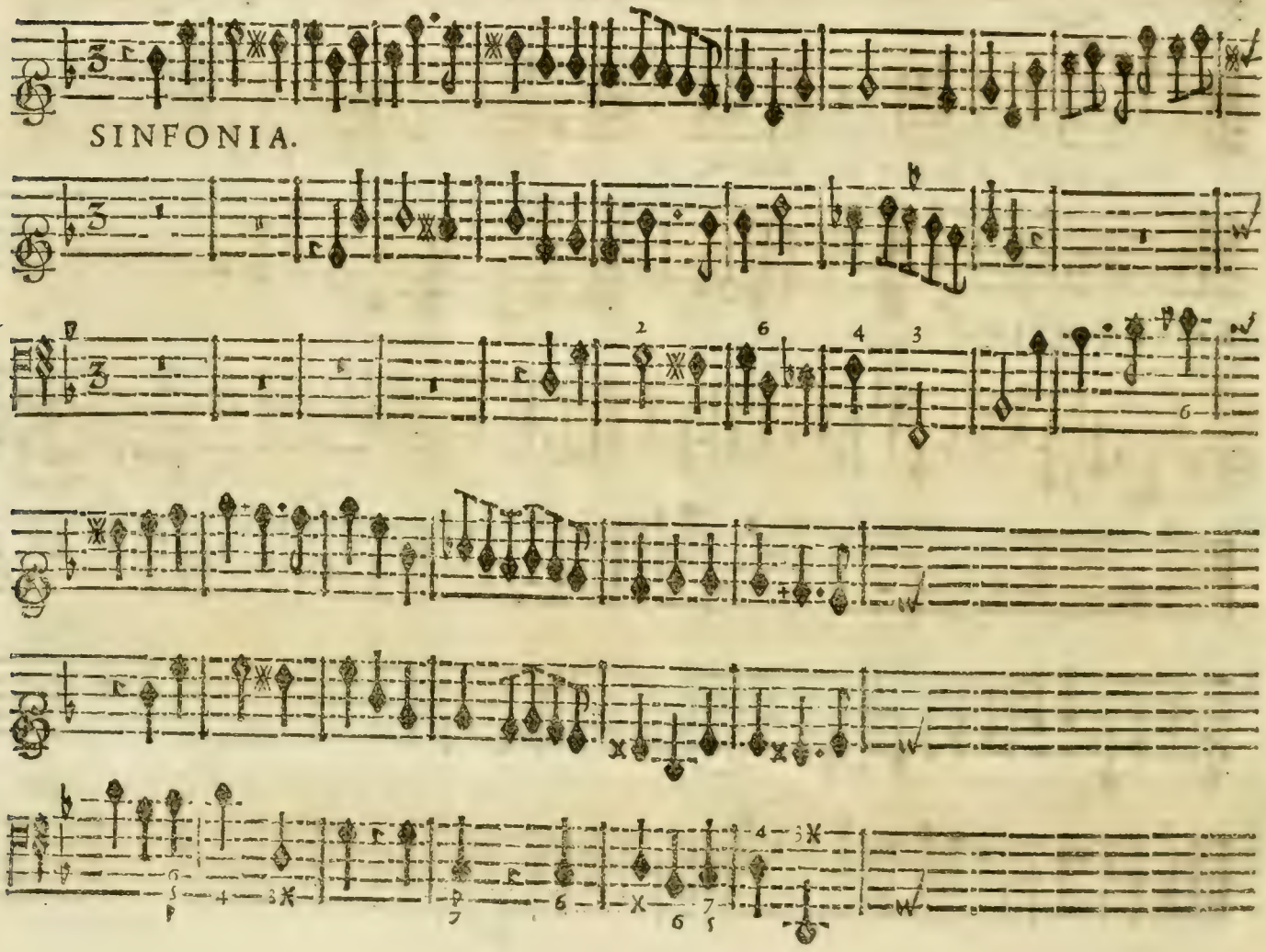


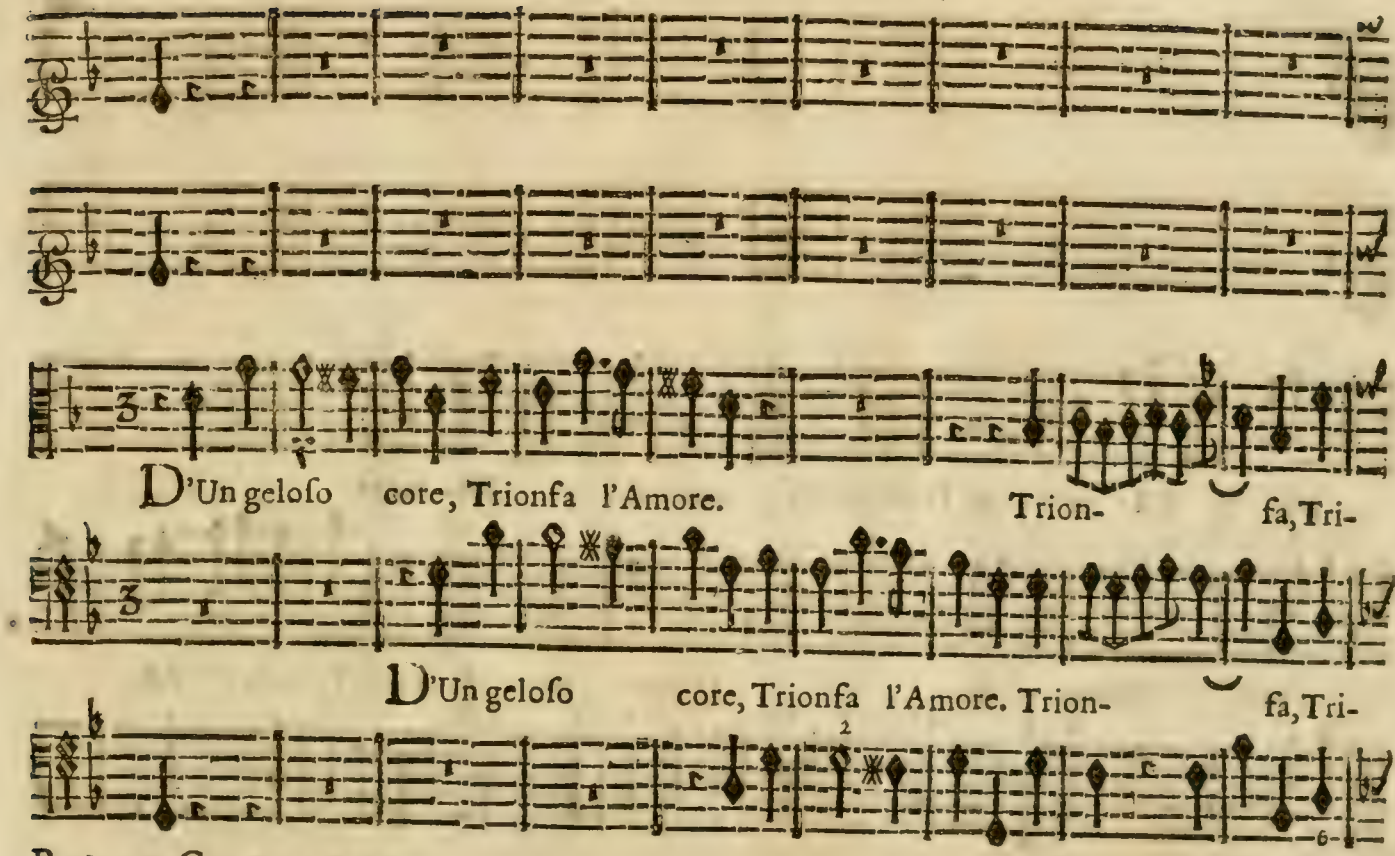
BASSE-CONTINUE.


fort.
eux ; Avant le retour de l'Aurore, Il faut l'arracher de ces lieux.
BASSE-CONTINUE.

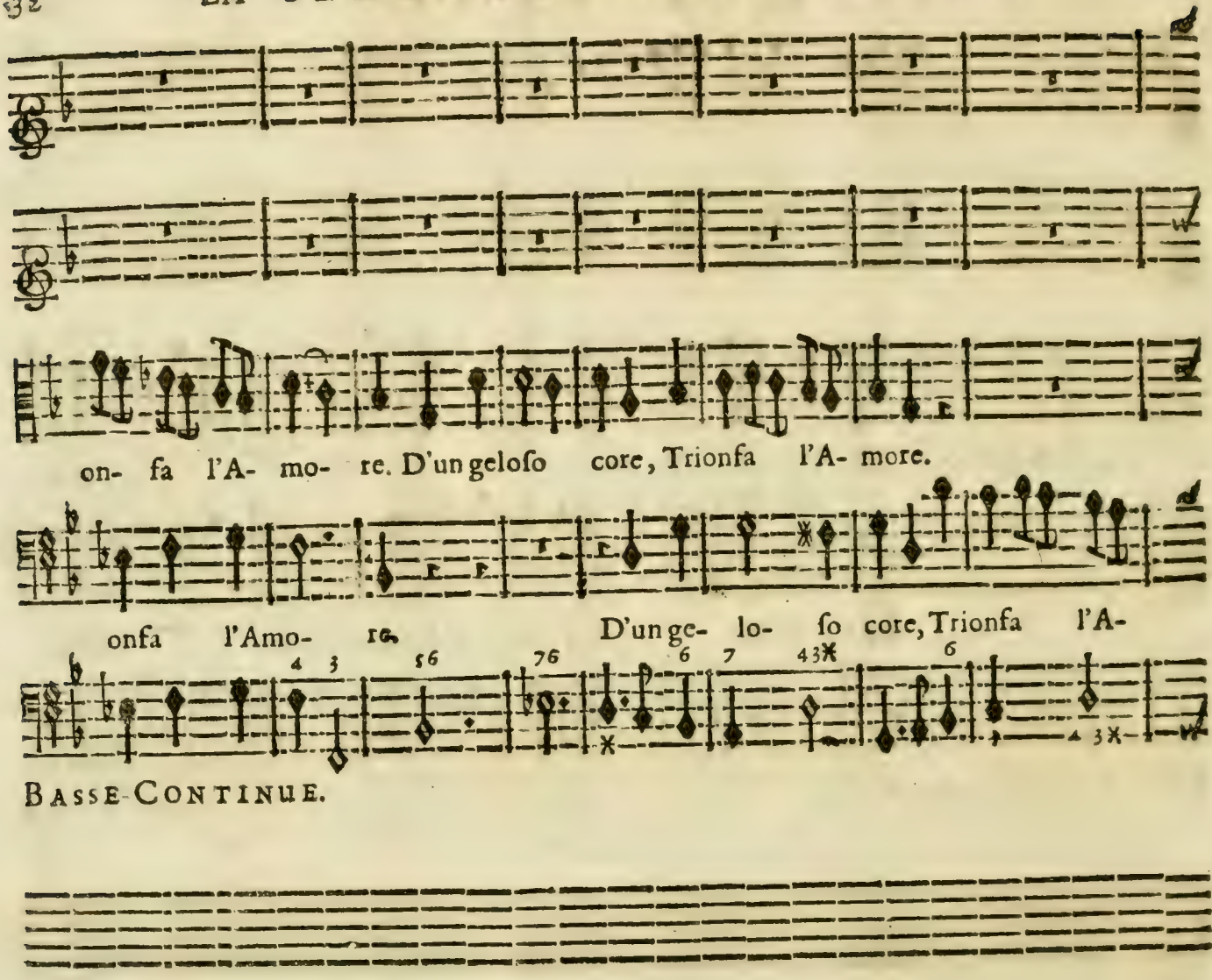
Eraſte donne une Lettre a un de ſa Suite qui eſcalade la Maiſon du Docteur, avec les Scaramouches pour enlever Leonore; Cependant Eraſte & un autre de ſa Suite, chantent le Duo qui ſuit.

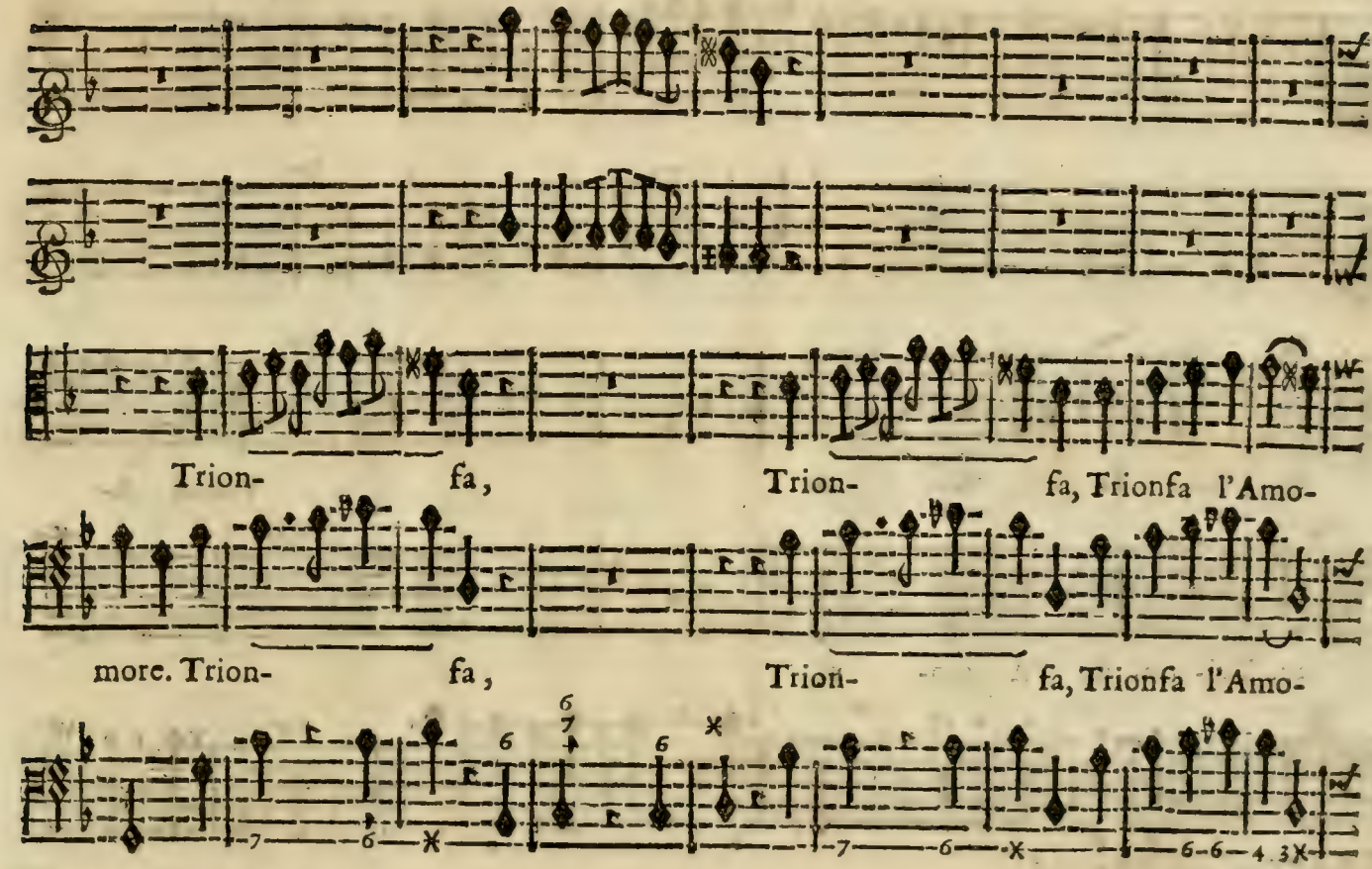
DUO.



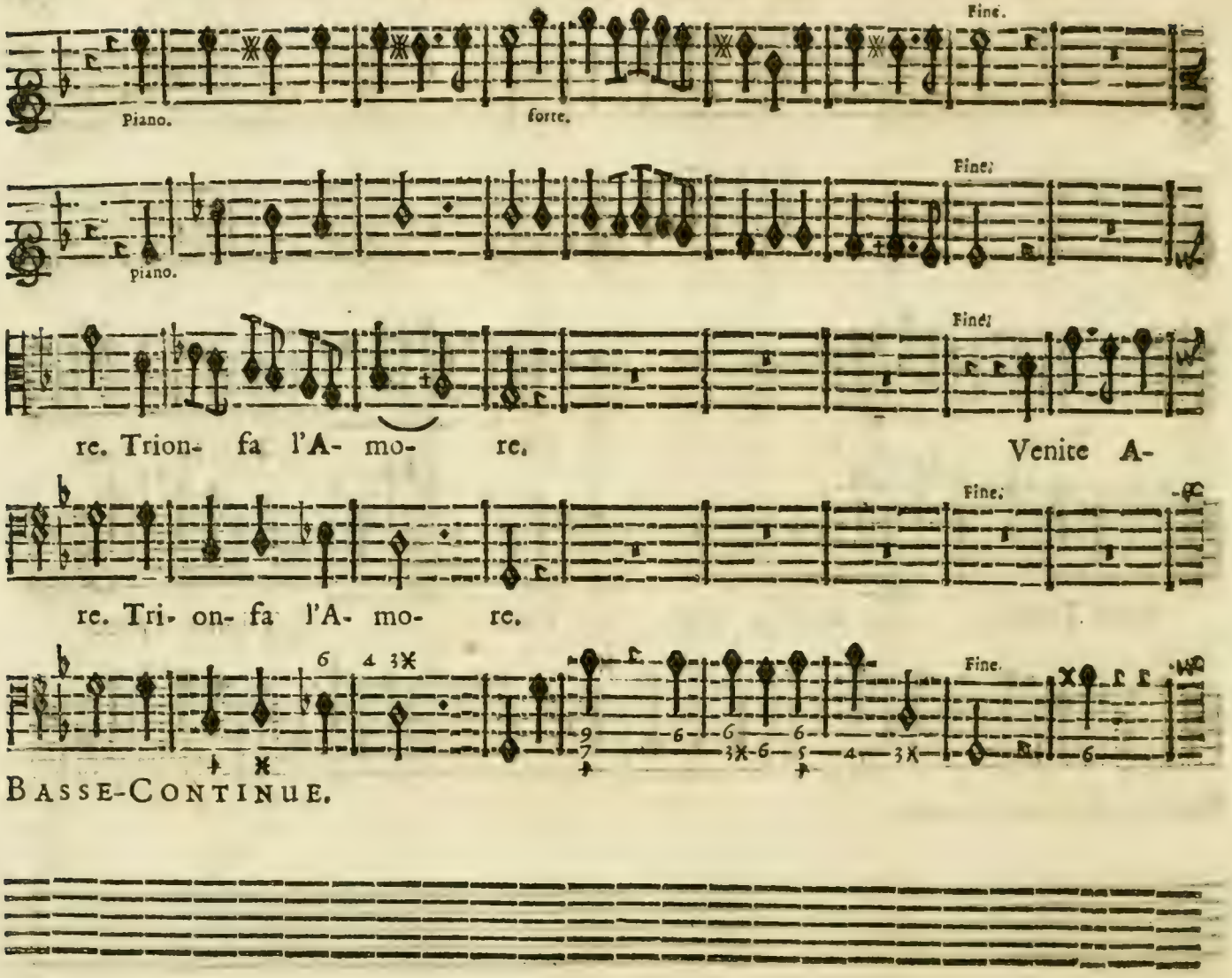


BASSE-CONTINUE.

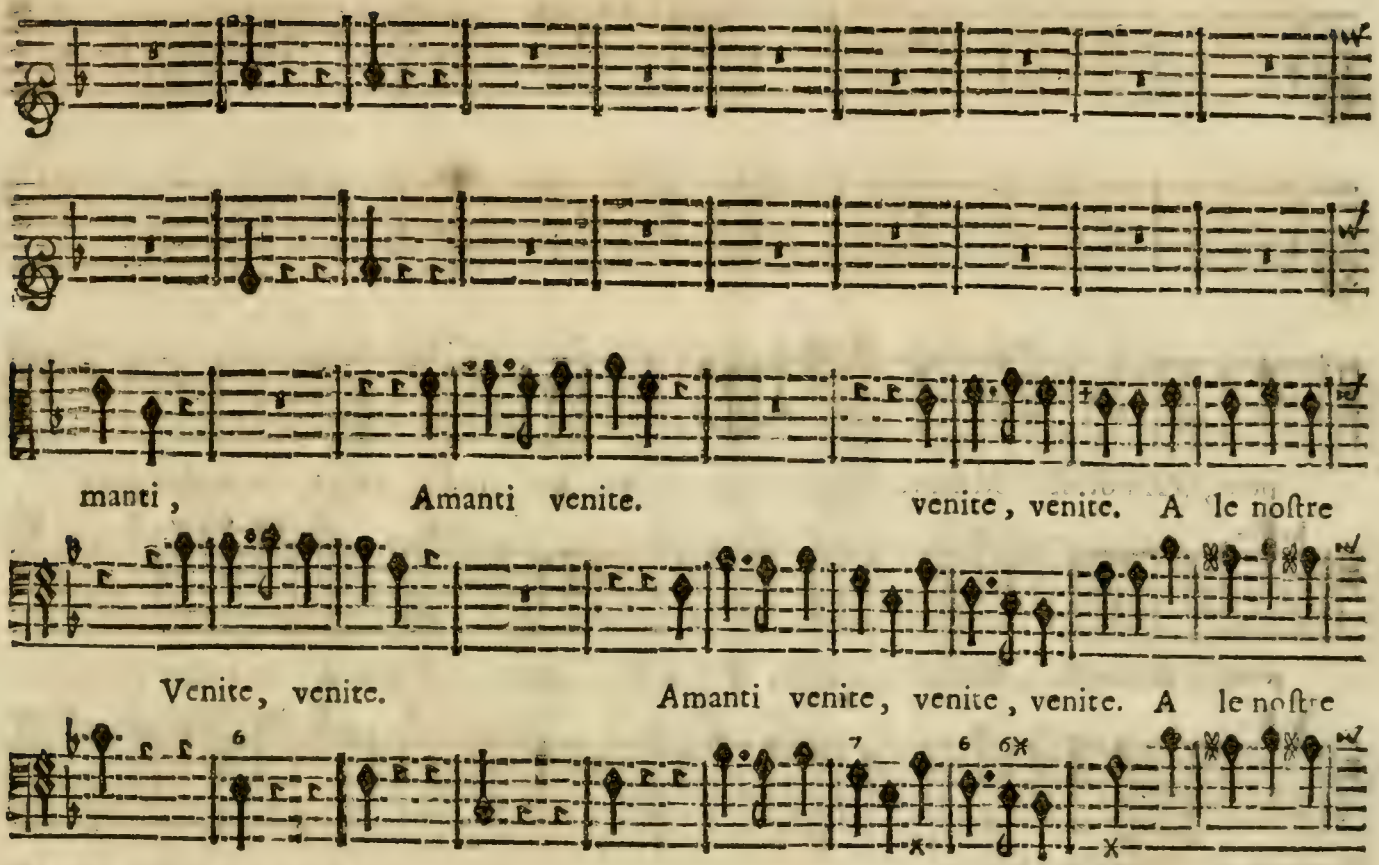

on- fa l'A- mo- re. D'un geloſo core, Trionfa l'A- more.
onfa l'Amo- re. D'un ge- lo- ſo core, Trionfa l'A-
BASSE-CONTINUE.



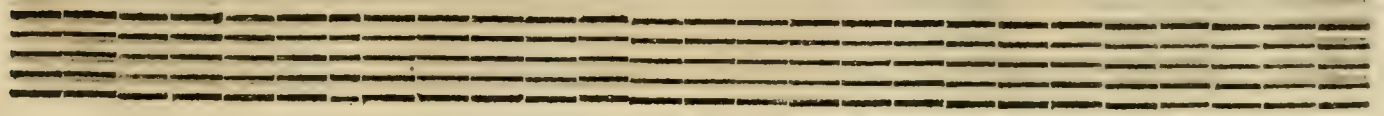
BASSE-CONTINUE.

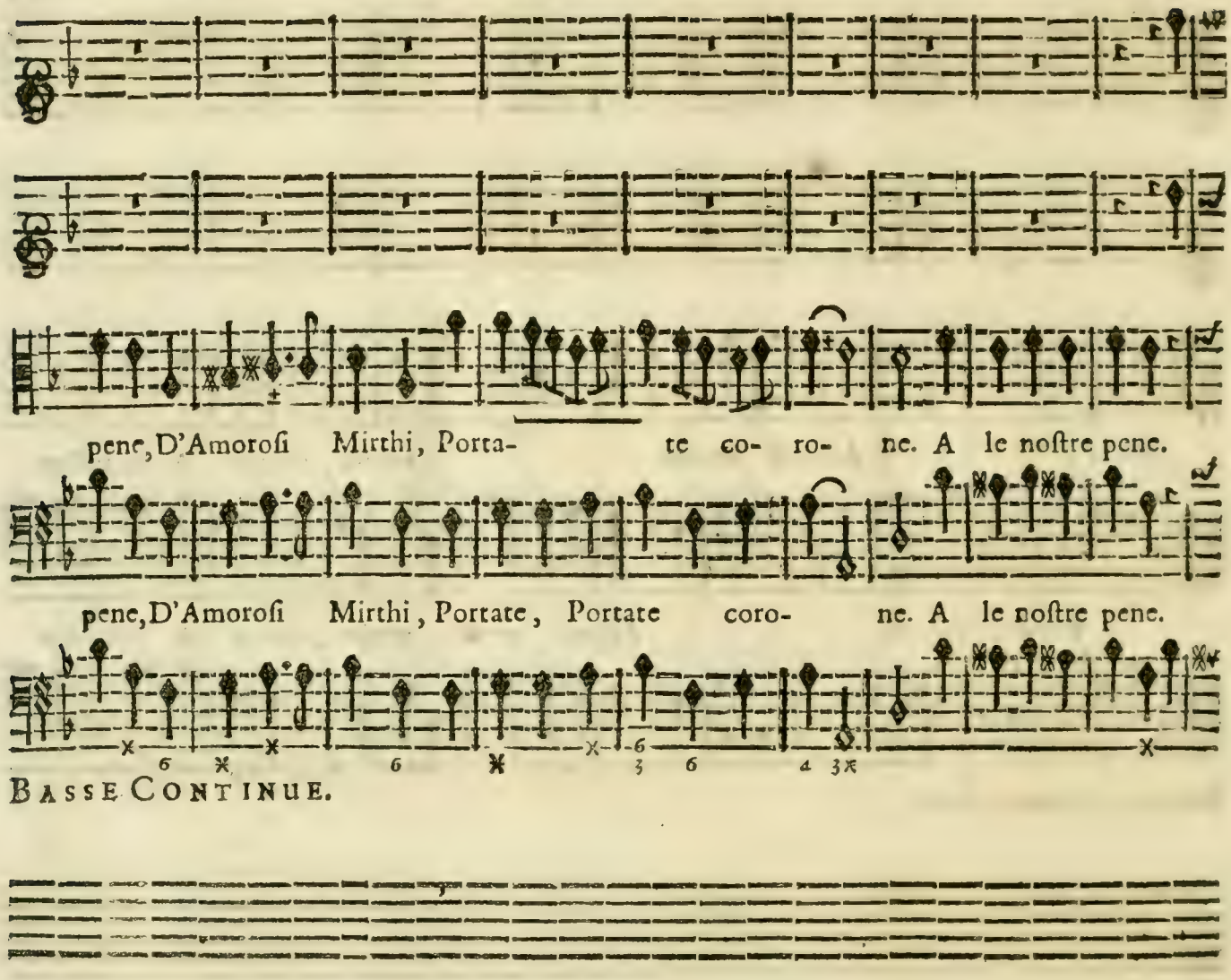


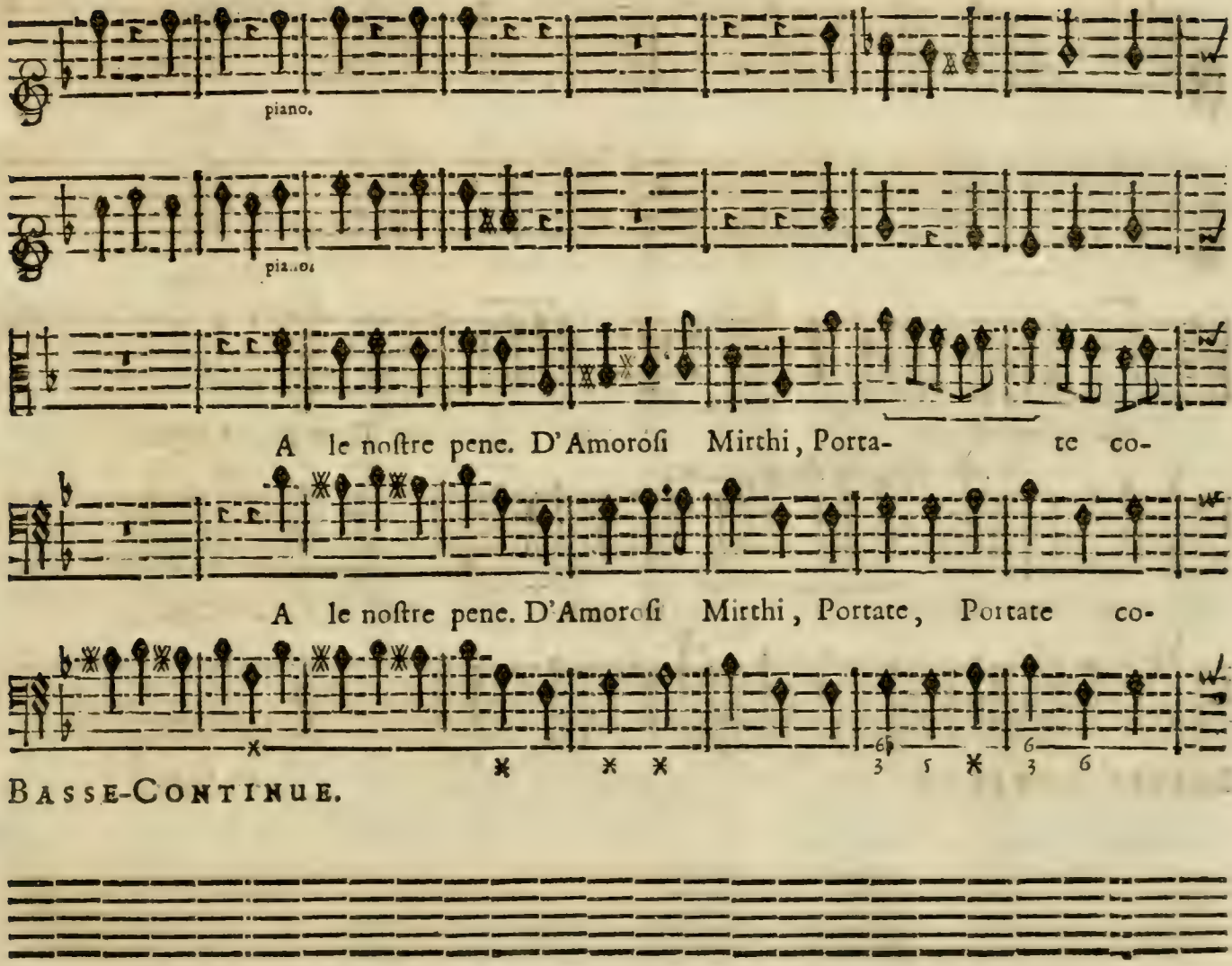
BASSE-CONTINUE.



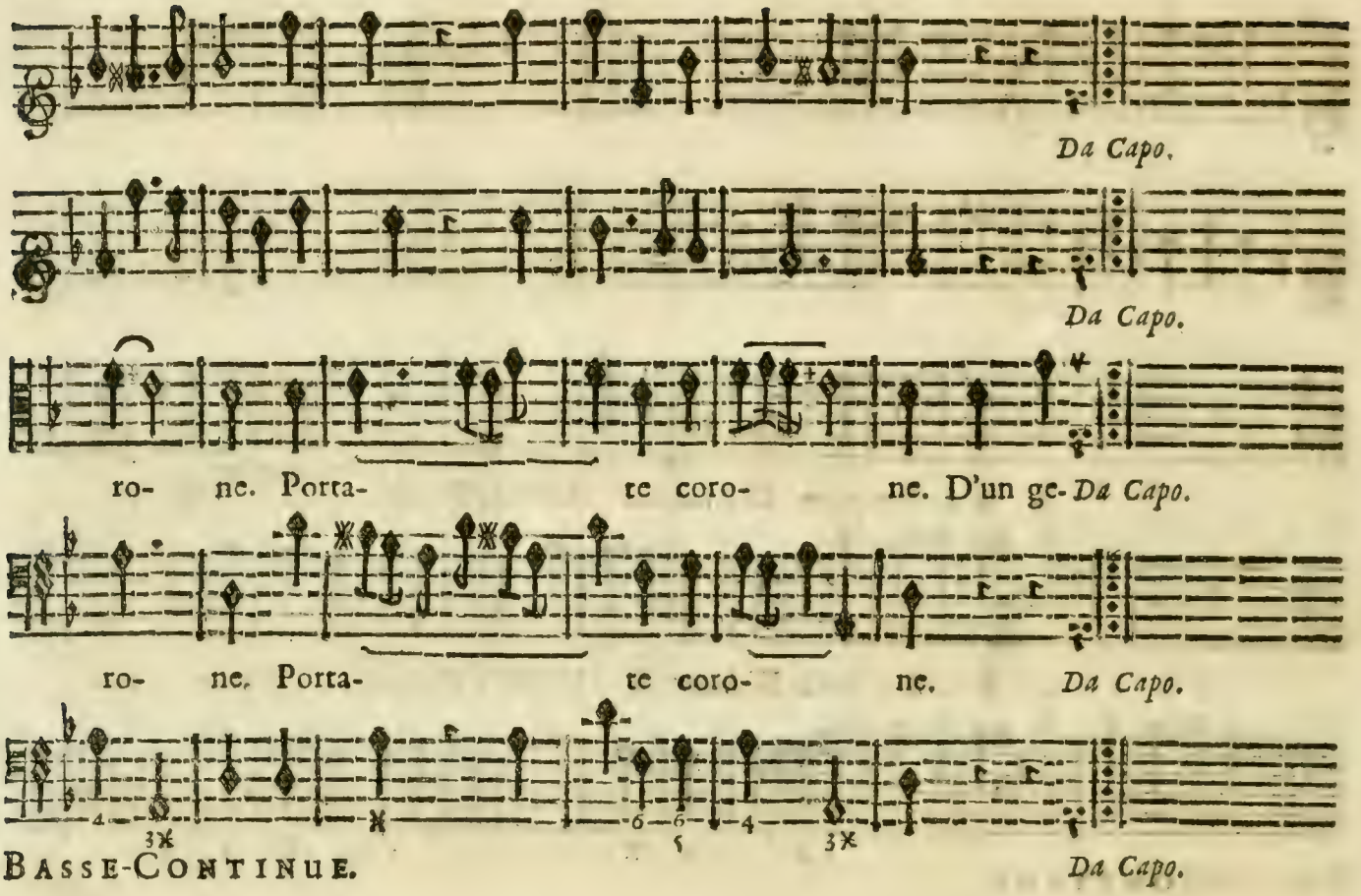
BASSE-CONTINUE.




pene, D'Amoroſi Mirthi, Porta- te co- ro- ne. A le noſtre pene.
pene, D'Amoroſi Mirthi, Portate, Portate coro- ne. A le noſtre pene.
BASSE CONTINUE.

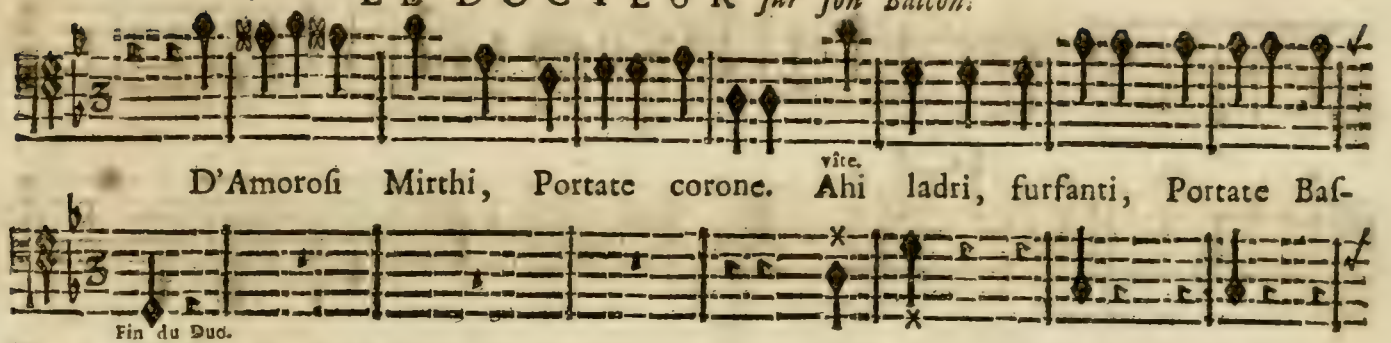


BASSE-CONTINUE.

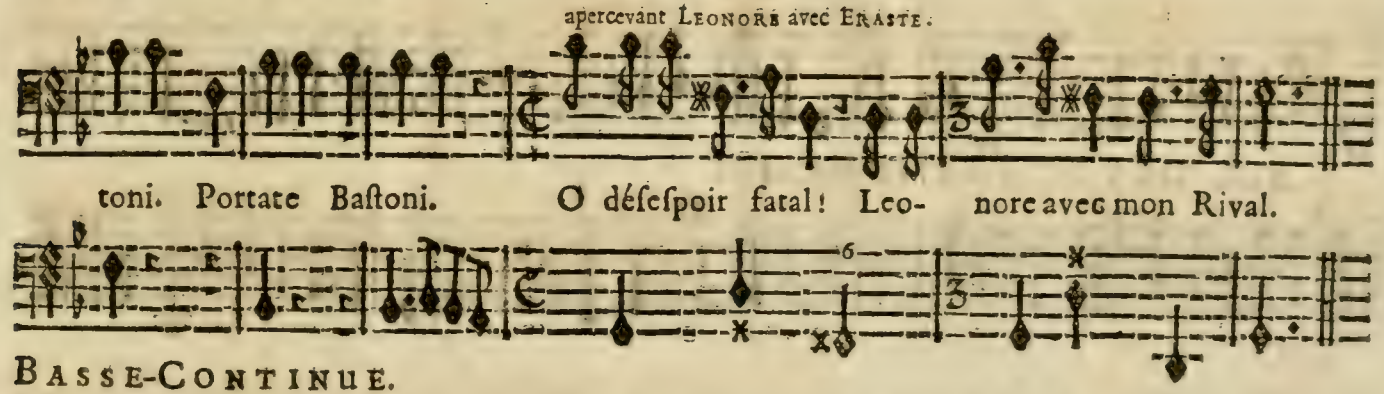

Da Capo.
Da Capo.
ro- ne. Porta- te coro- ne. D'un ge- Da Capo.
ro- ne. Porta- te coro- ne. Da Capo.
BASSE-CONTINUE.
Da Capo.

SCENE V.

LE DOCTEUR *sur son Balcon.*

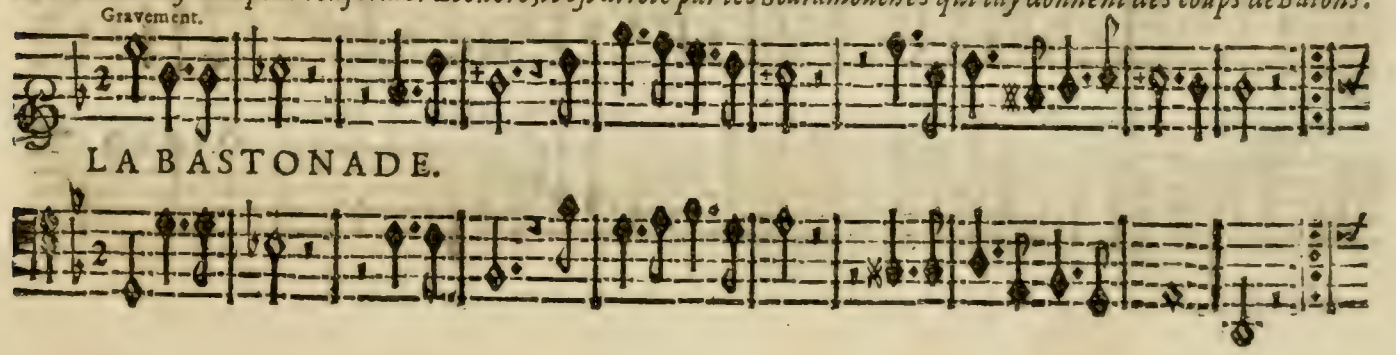


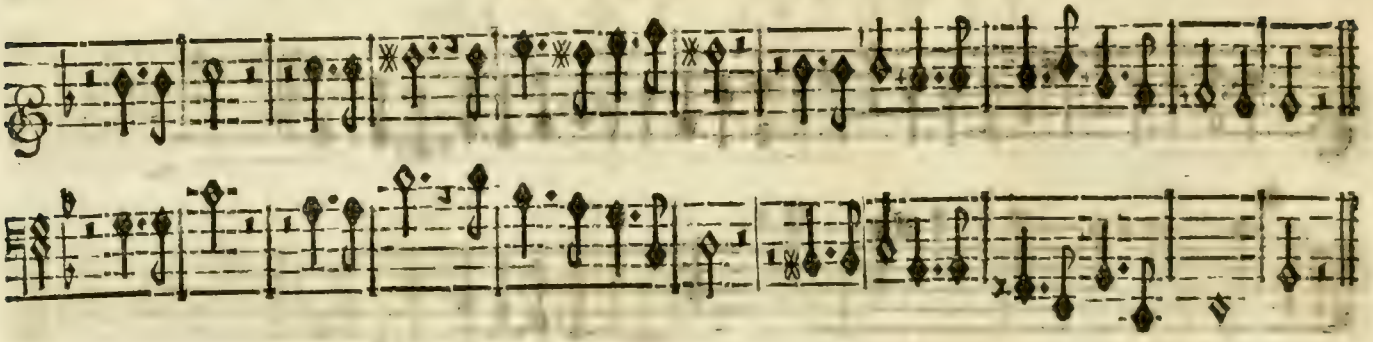
BASSE-CONTINUE.



BASSE-CONTINUE.

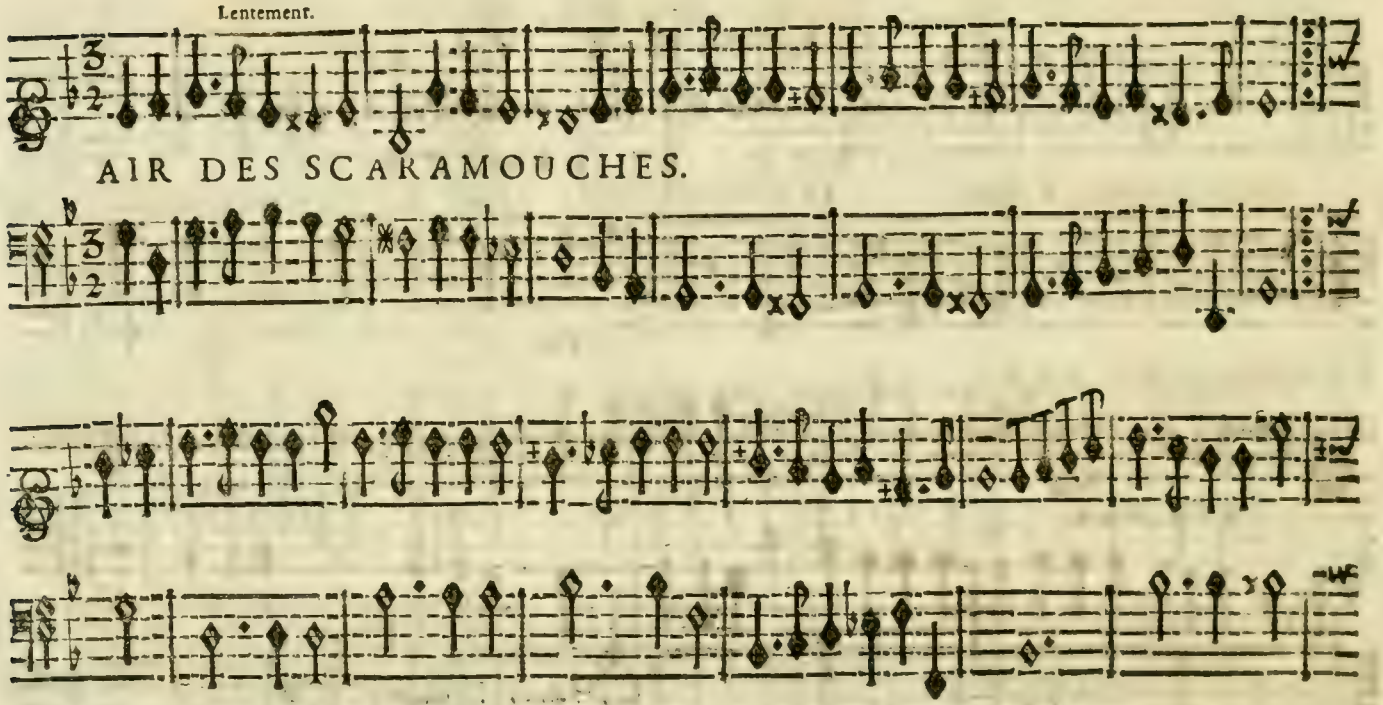
Le Docteur deſcend pour renfermer Leonore, il eſt arrêté par les Scaramouches qui luy donnent des coups de Bâtons.

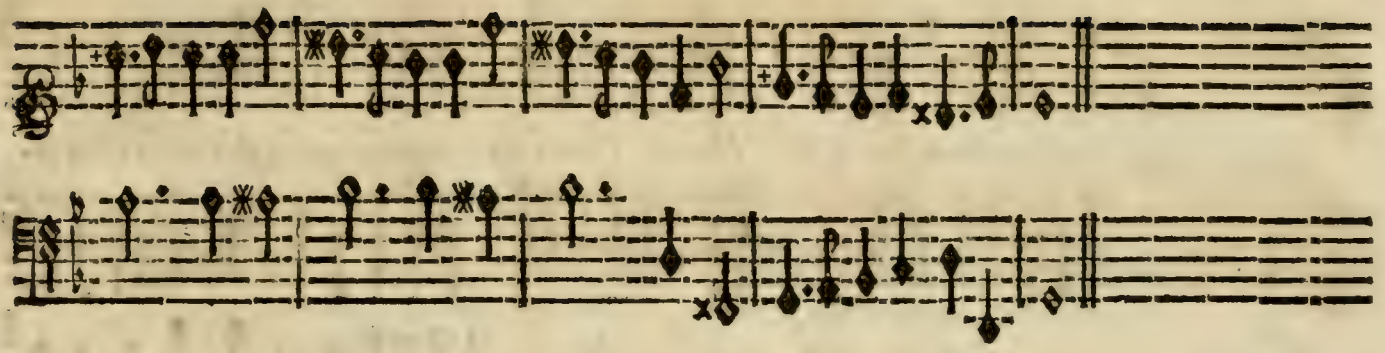




Lentement.

AIR DES SCARAMOUCHES.





SCENE VI.

LES VOISINS du Docteur viennent se rejoüir, de ce qu'on luy a enlevé Leonore.

LEONORE ET ERASTE.

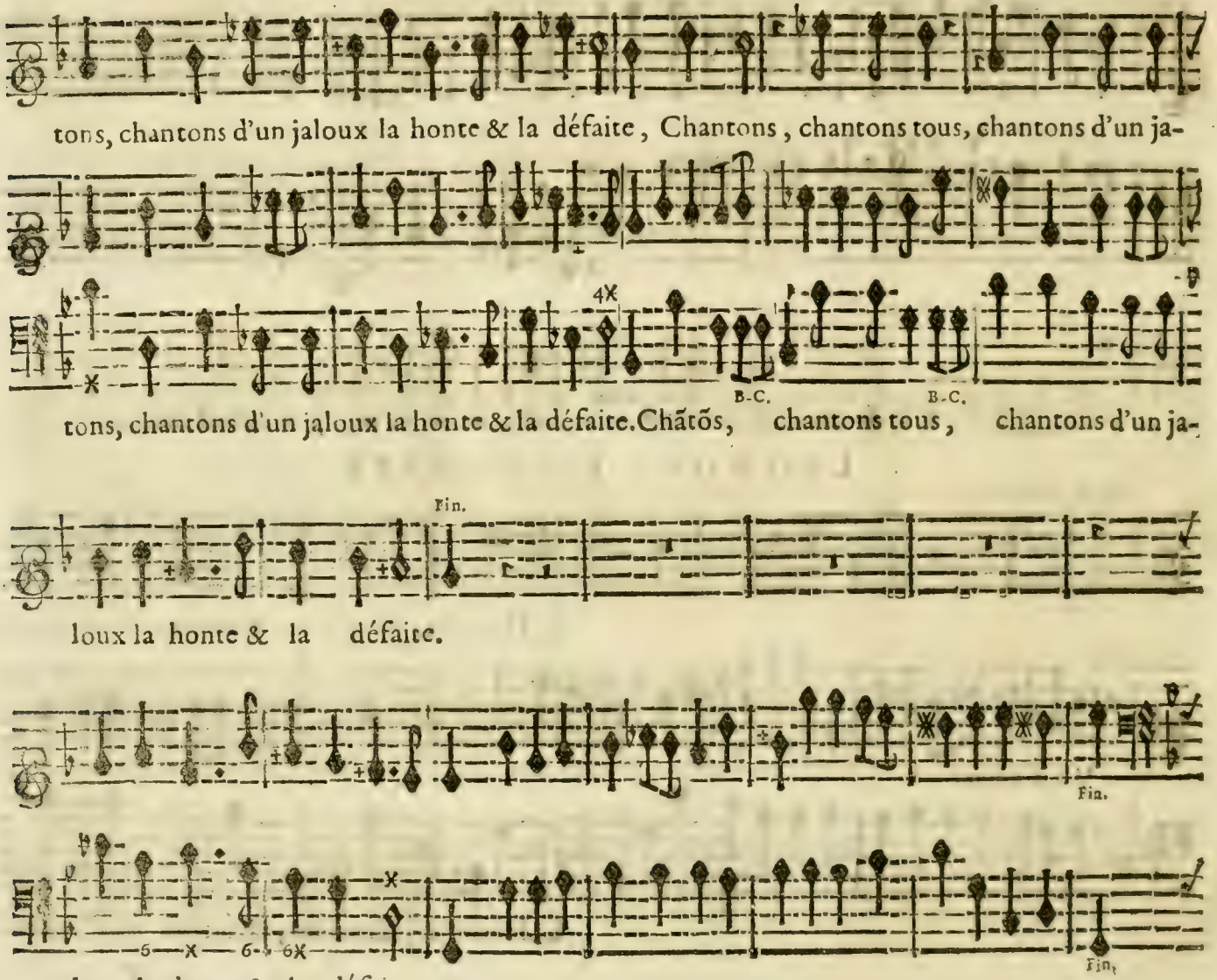
LE CHŒUR.

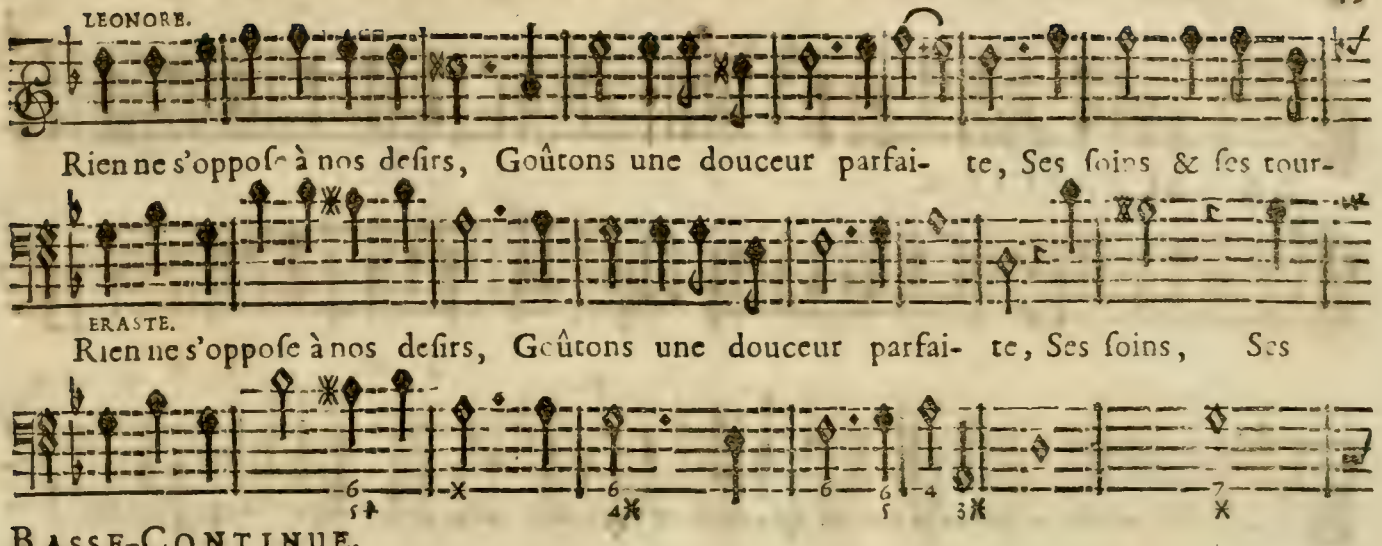
CHantons, chantons, chantons tous, chan-

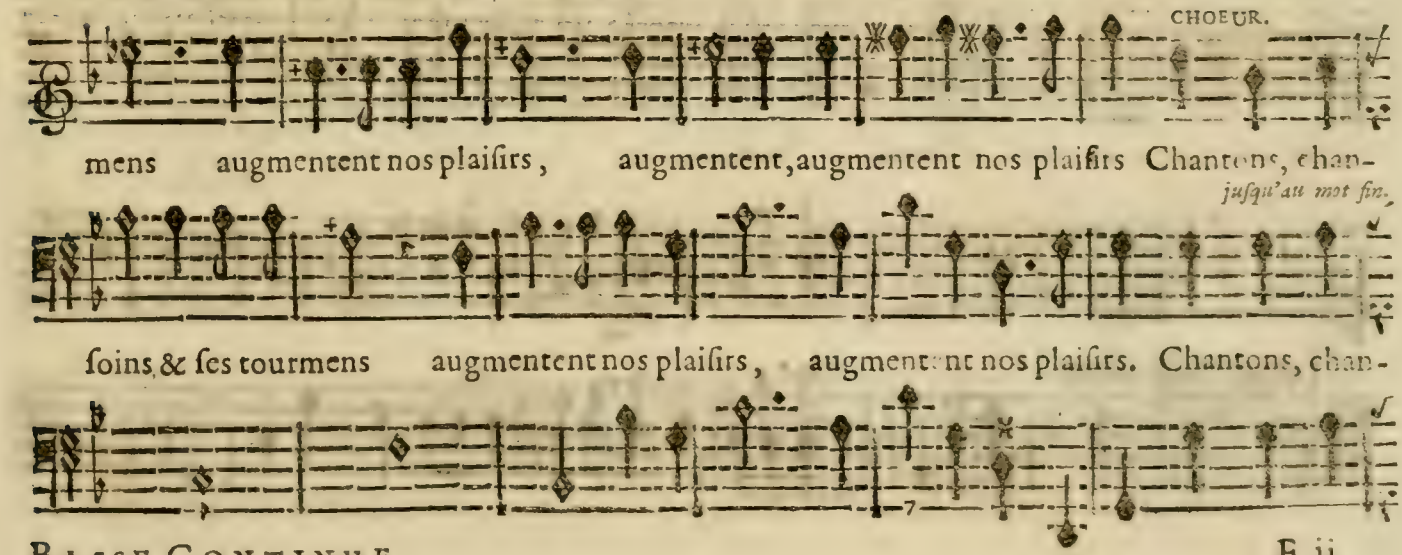
Gay.

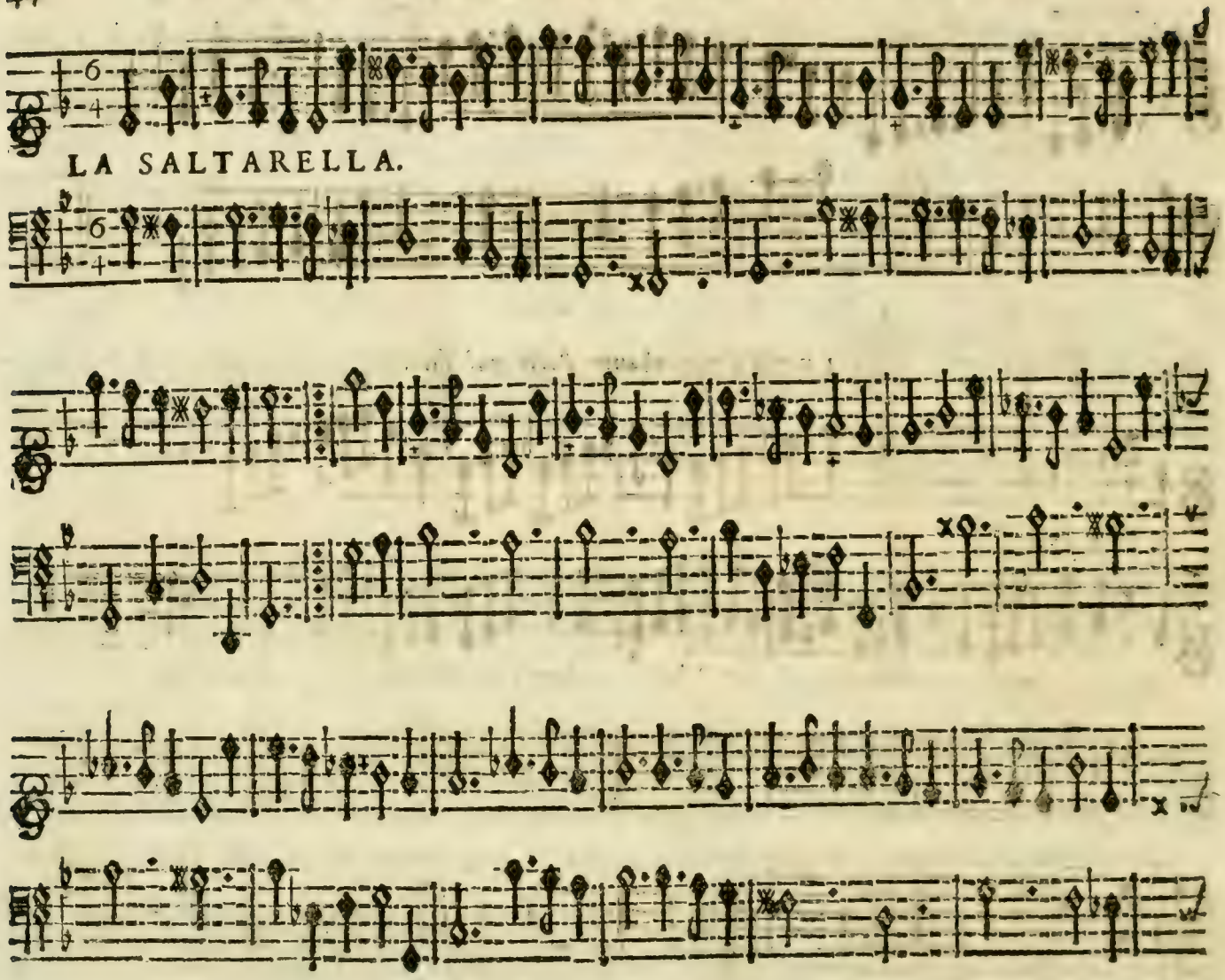
VIOLONS.

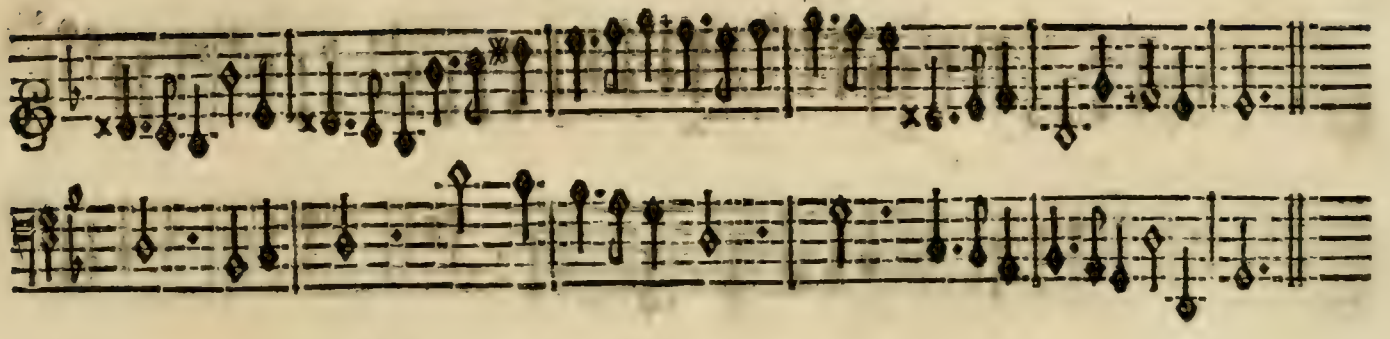
CHantons, chantons, chantons tous, chan-


tons, chantons d'un jaloux la honte & la défaite, Chantons, chantons tous, chantons d'un ja-
4X
B.C.
B.C.
tons, chantons d'un jaloux la honte & la défaite. Châtõs, chantons tous, chantons d'un ja-
Fin.
loux la honte & la défaite.
Fin.
5 X 6 6X
loux la honte & la défai- te.
Fin.

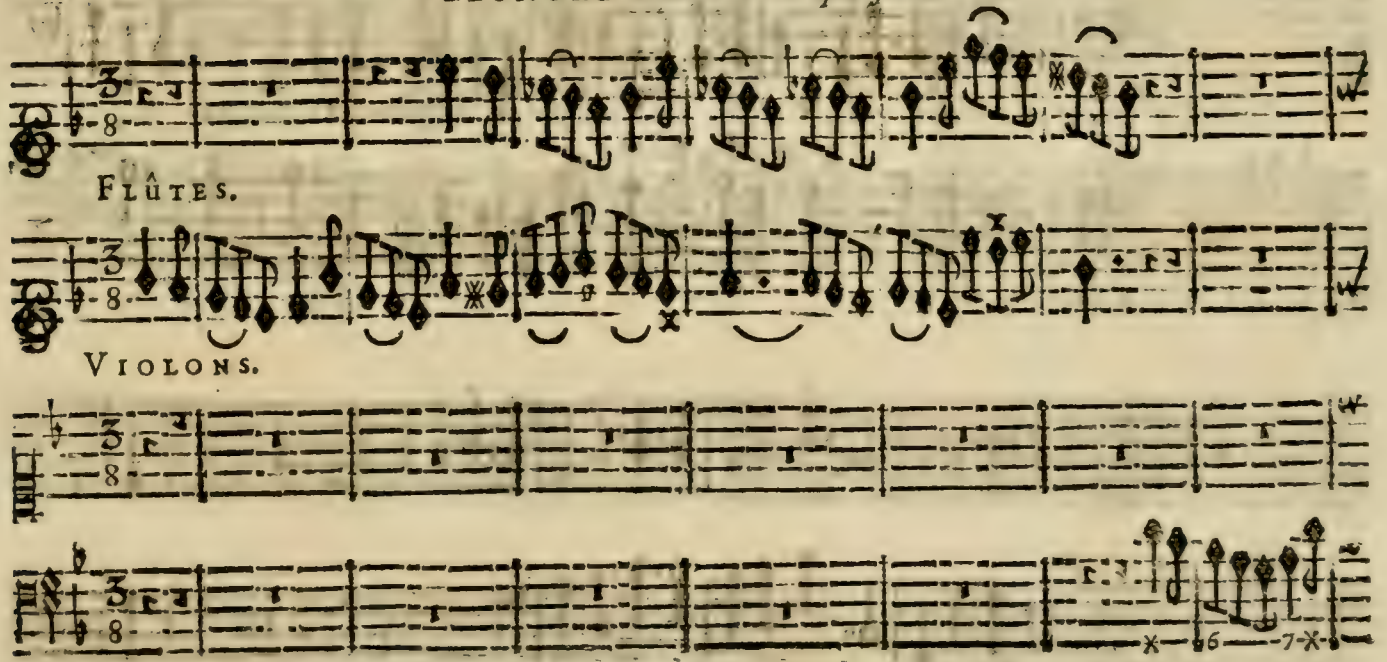

LEONORE.
Rien ne s'oppoſe à nos deſirs, Goûtons une douceur parfai- te, Ses ſoins & ſes tour-
ERASTE.
Rien ne s'oppoſe à nos deſirs, Goûtons une douceur parfai- te, Ses ſoins, Ses
BASSE-CONTINUE.

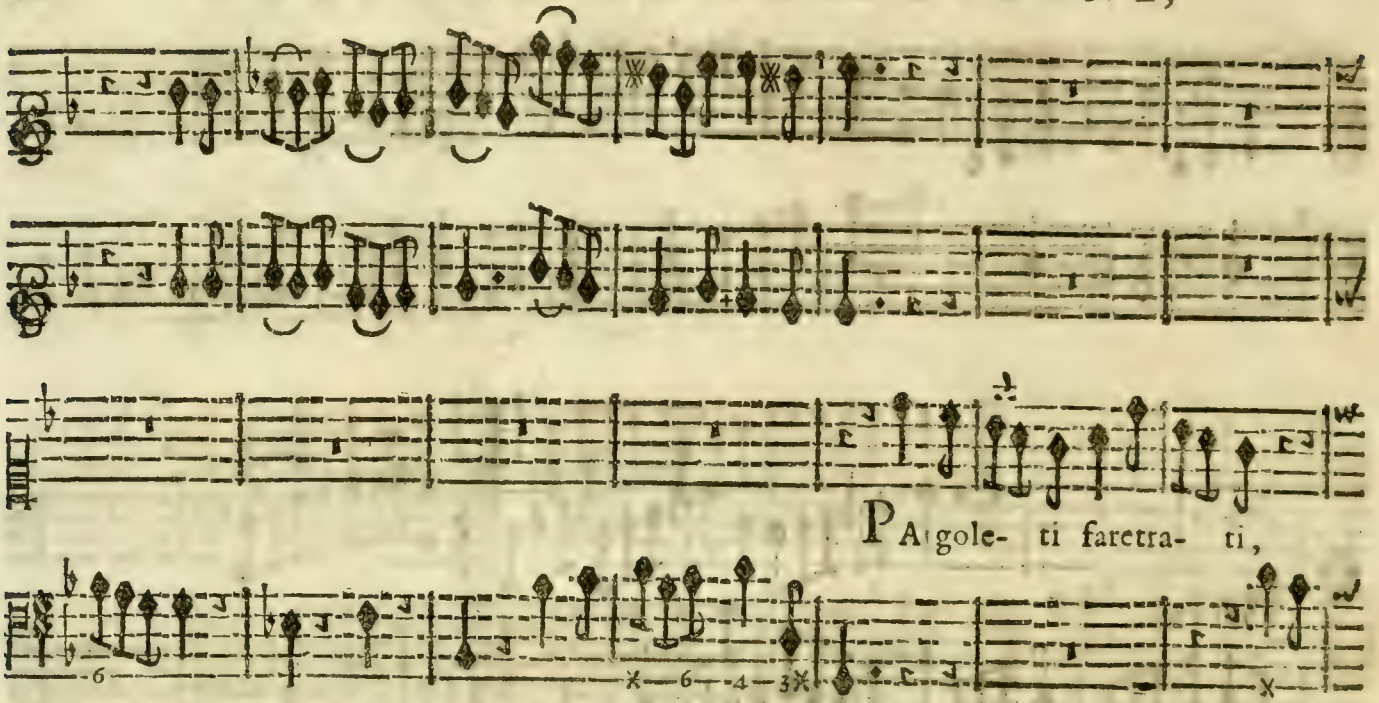

CHOEUR.
mens augmentent nos plaiſirs, augmentent, augmentent nos plaiſirs Chantons, chan-
jusqu'au mot fin.
ſoins & ſes tourmens augmentent nos plaiſirs, augmentent nos plaiſirs. Chantons, chan-
BASSE-CONTINUE.


LA SALTARELLA.

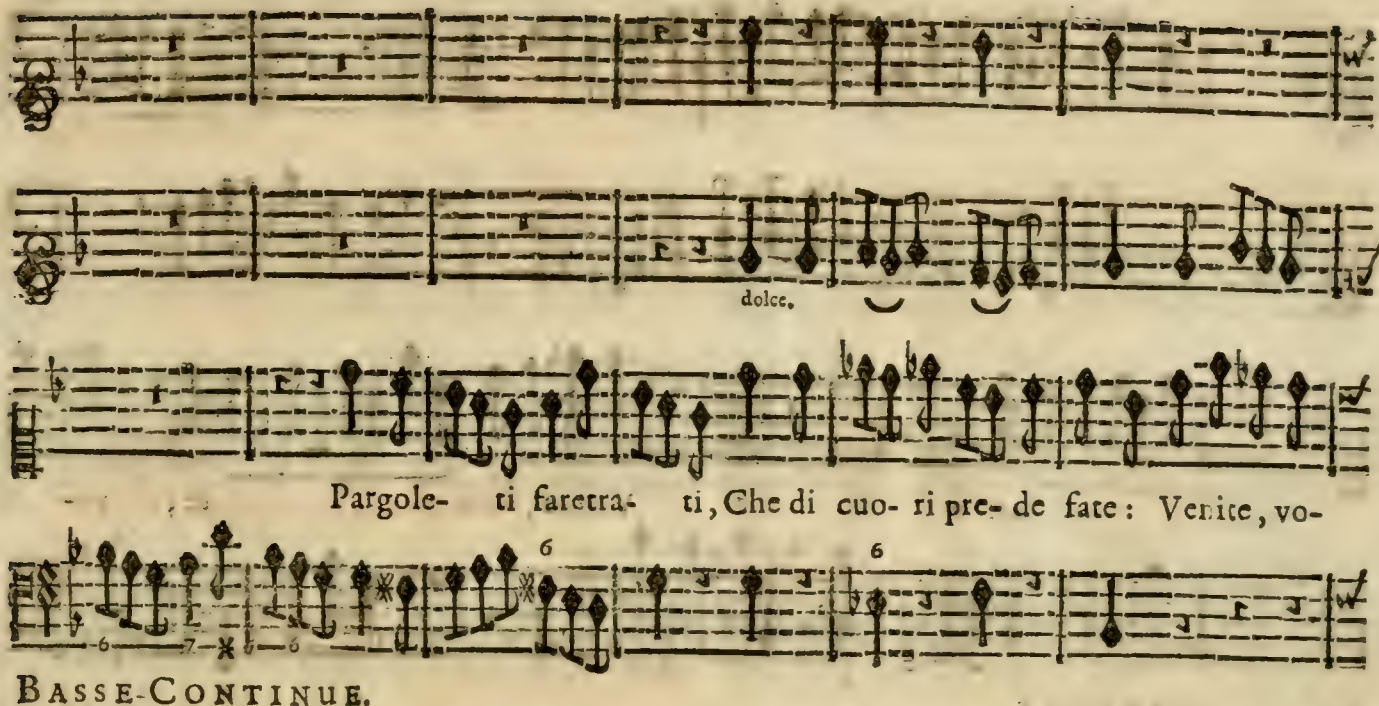


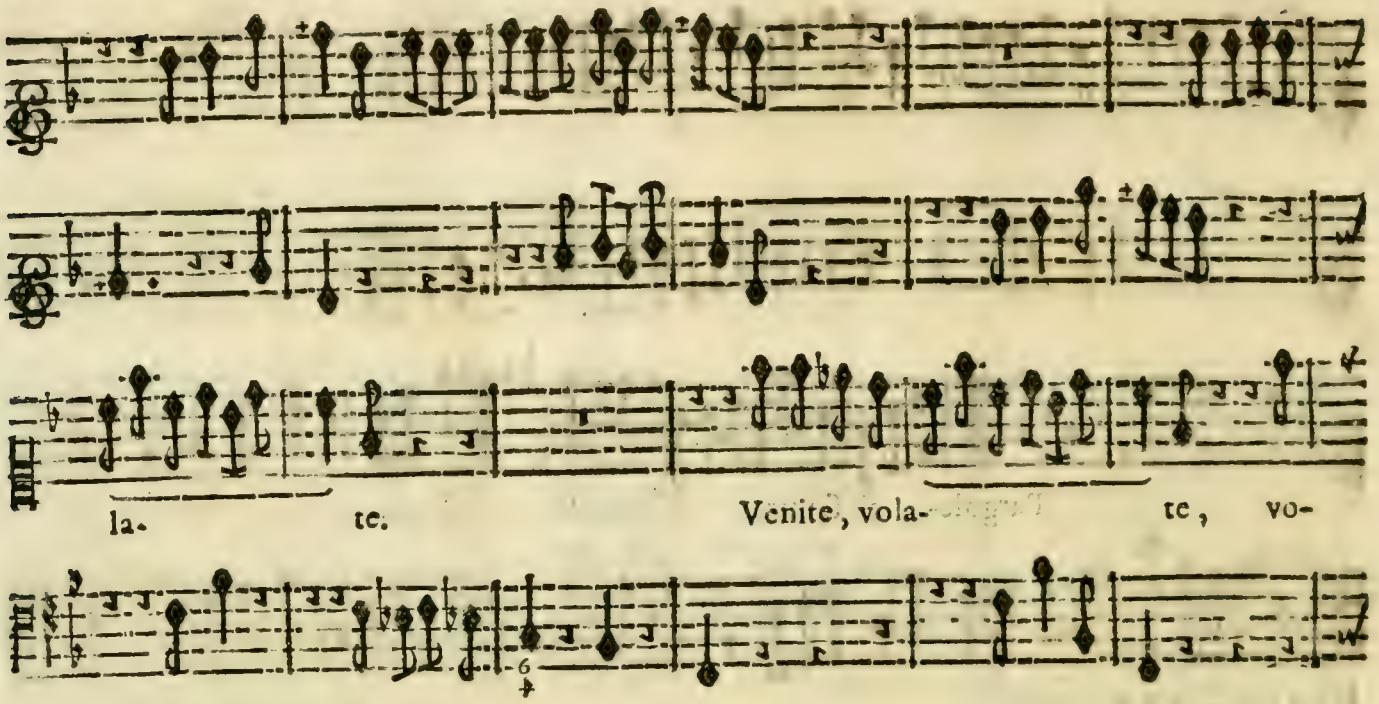
LEONORE chante l'Air qui ſuit.



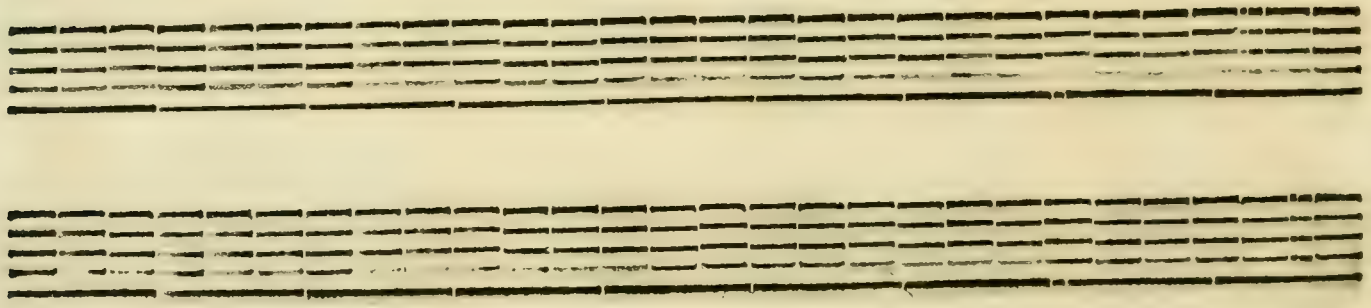


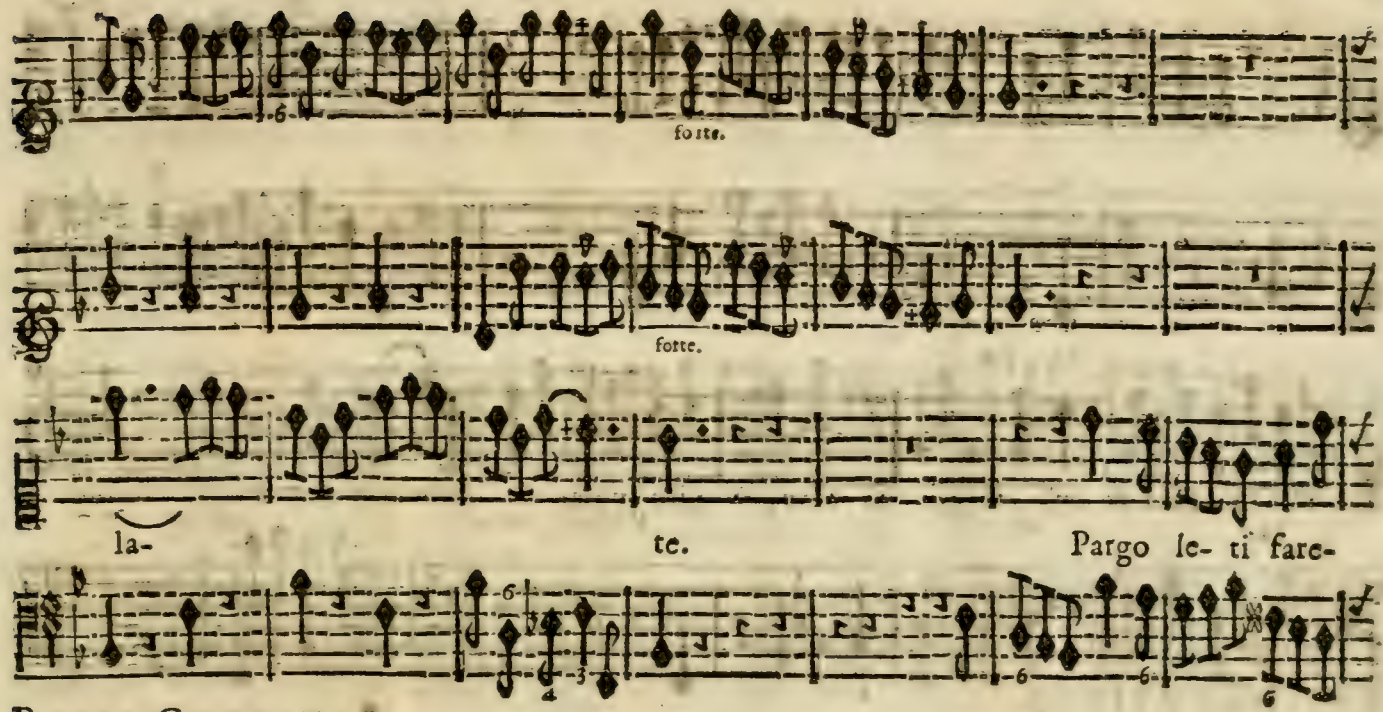
BASSE CONTINUE.


dolce.
Pargole- ti faretra- ti, Che di cuo- ri pre- de fate: Venite, vo-
BASSE-CONTINUE.

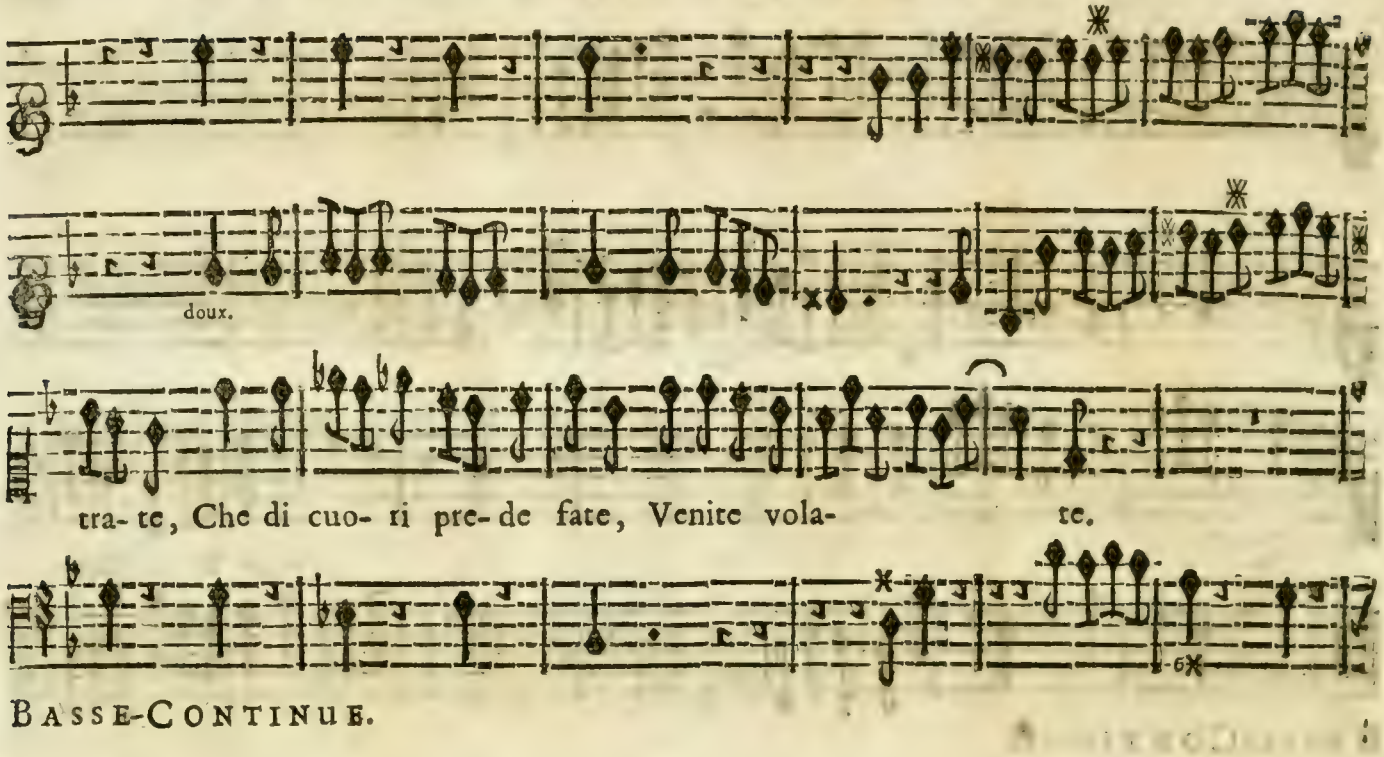


BASSE-CONTINUE.

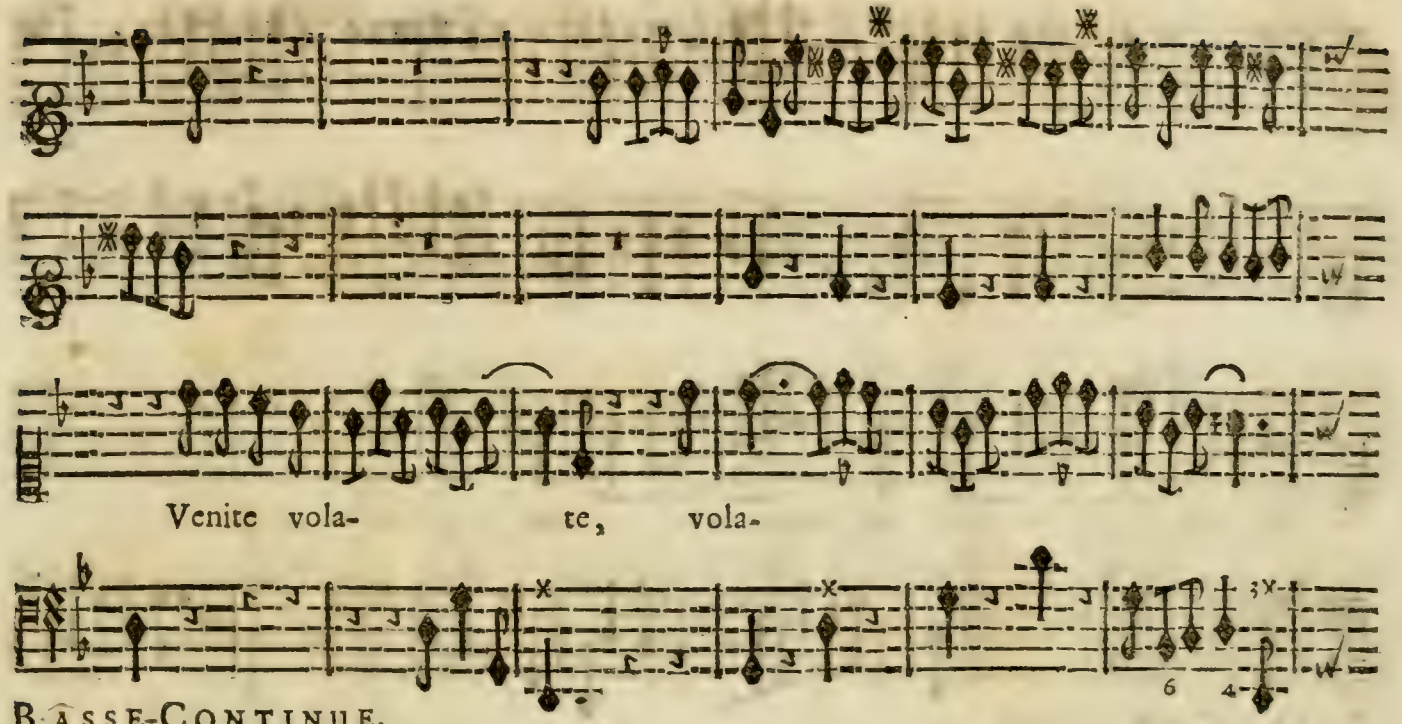




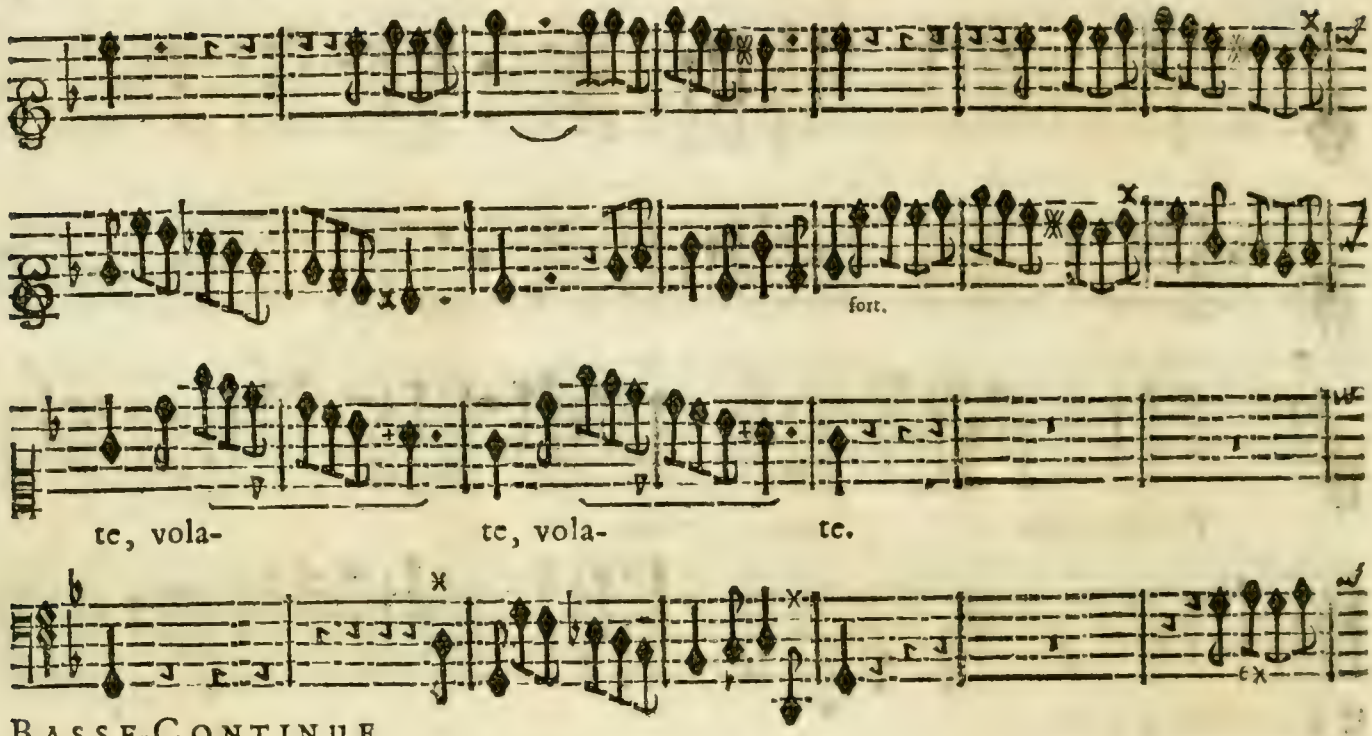
BASSE-CONTINUE.



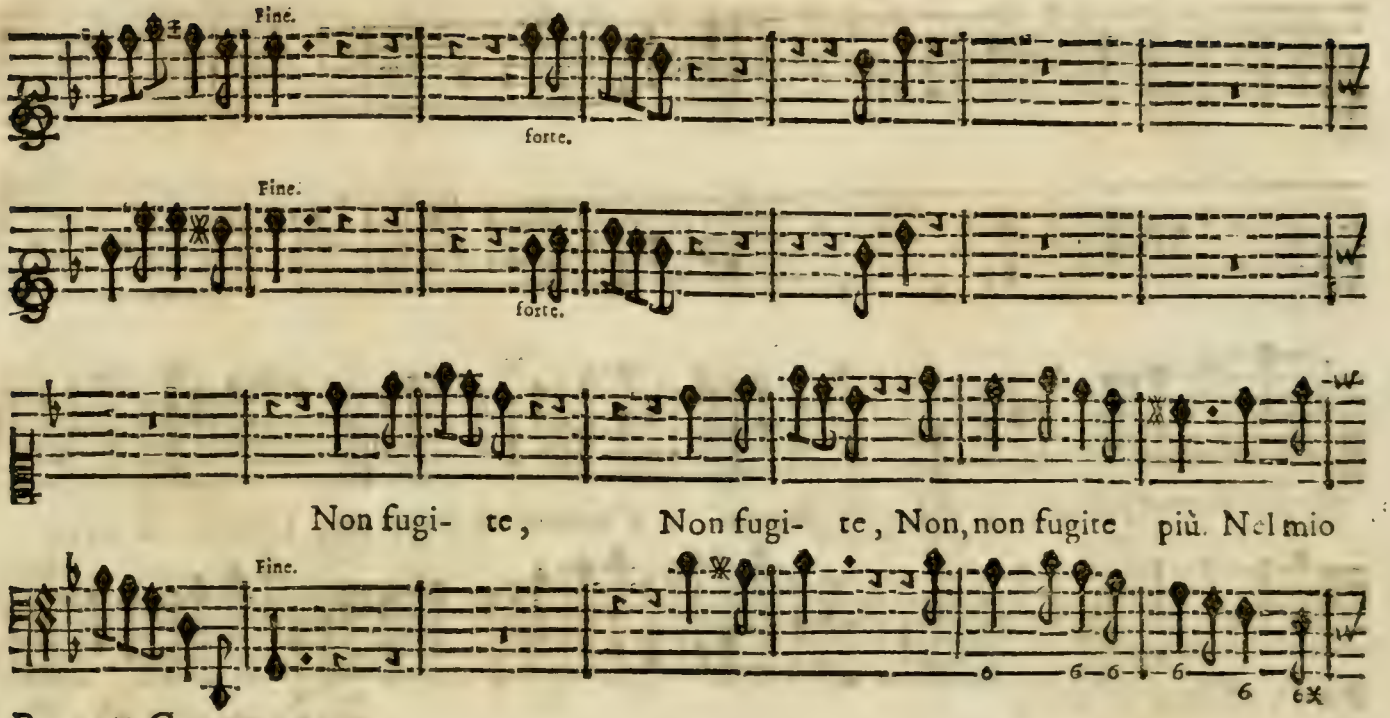
BASSE-CONTINUE.



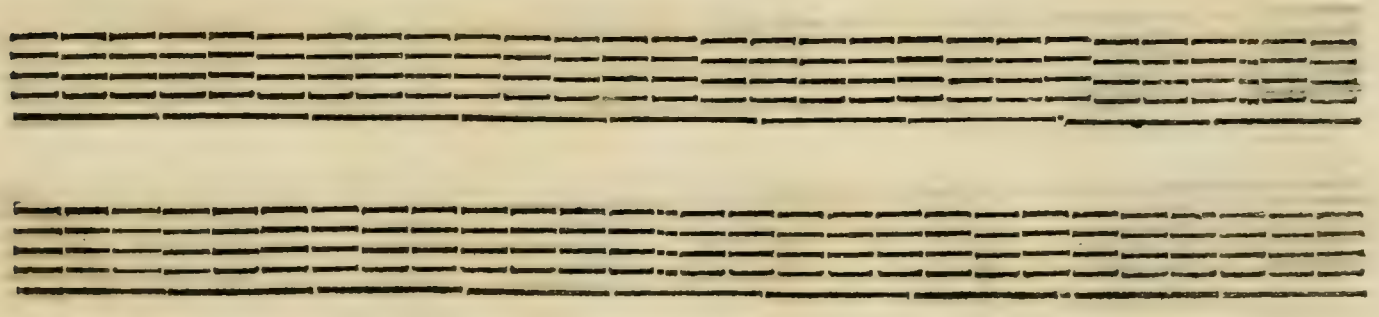
BASSE-CONTINUE.

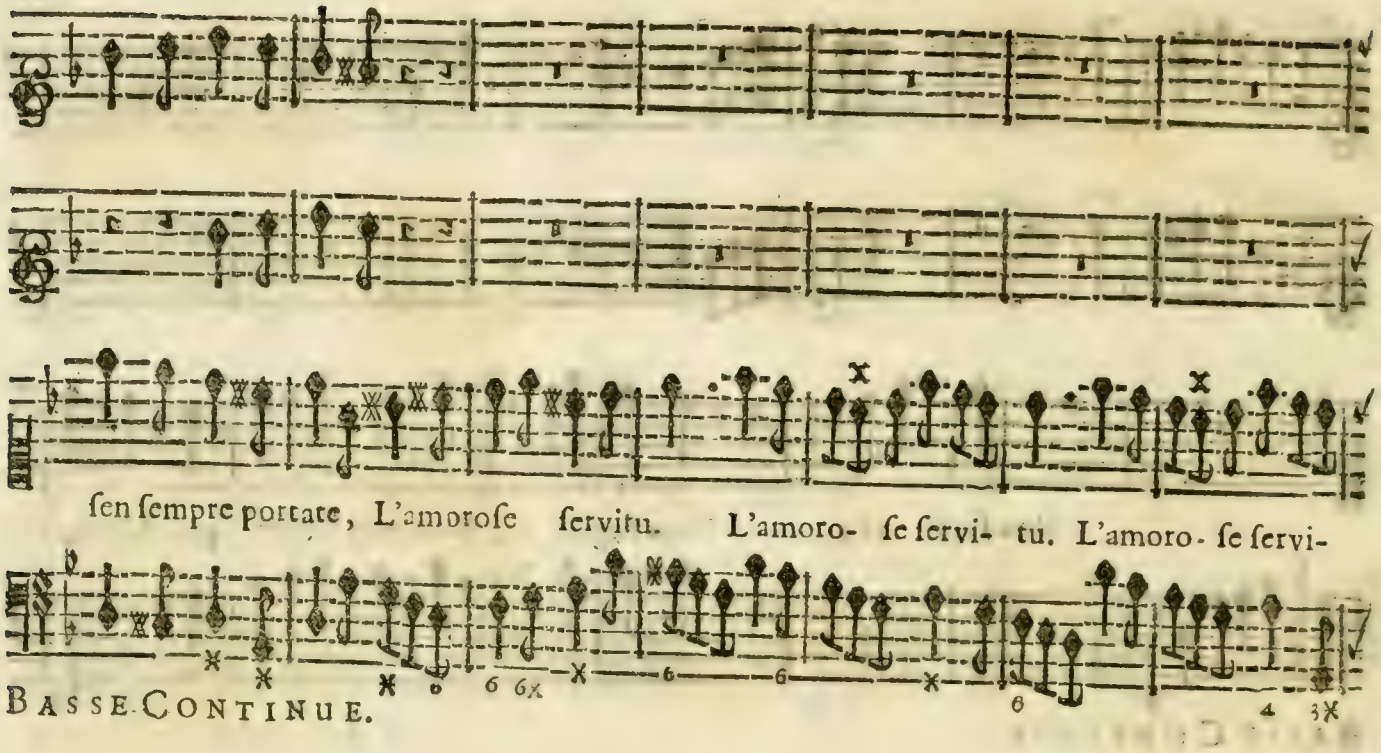


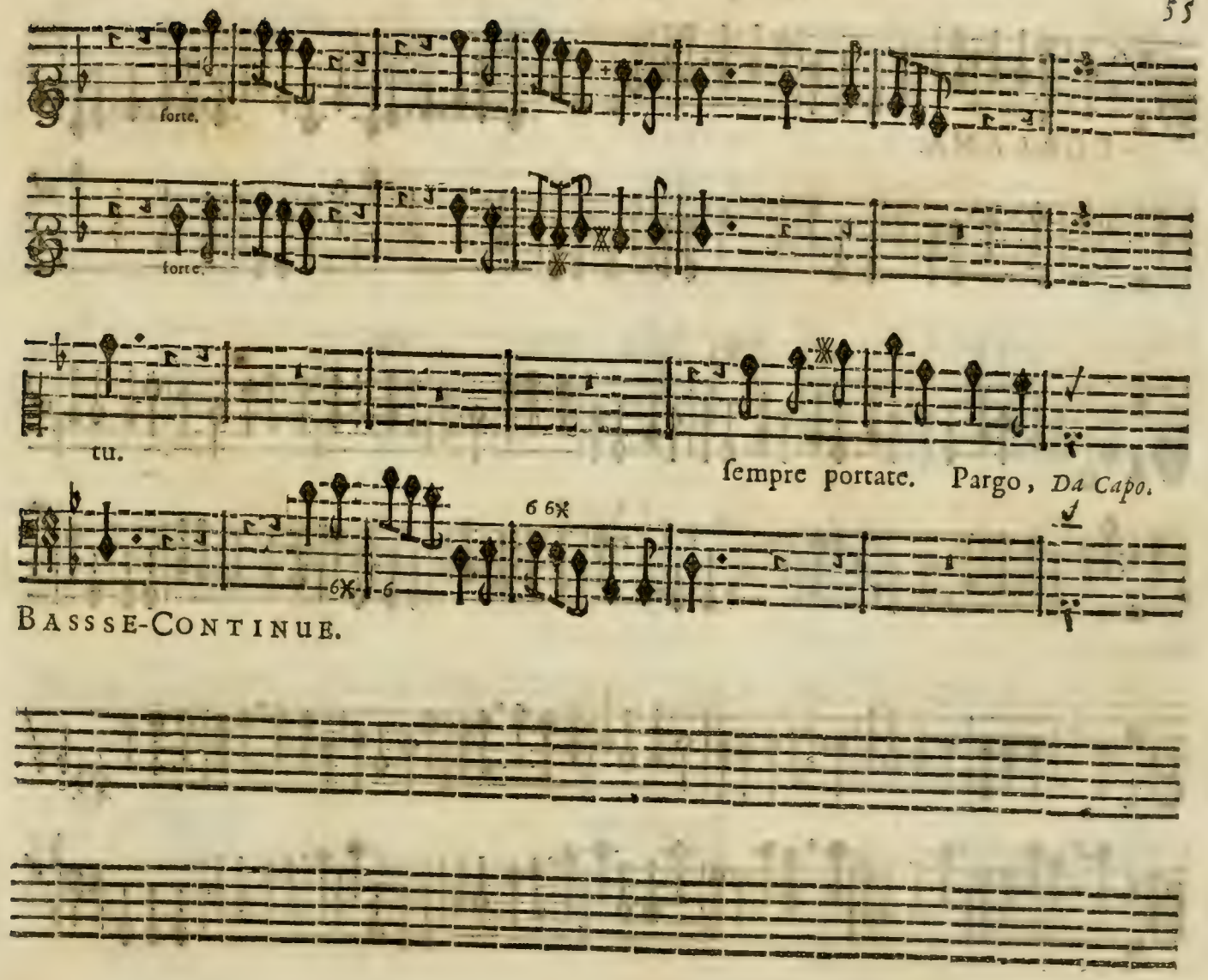
BASSE-CONTINUE.

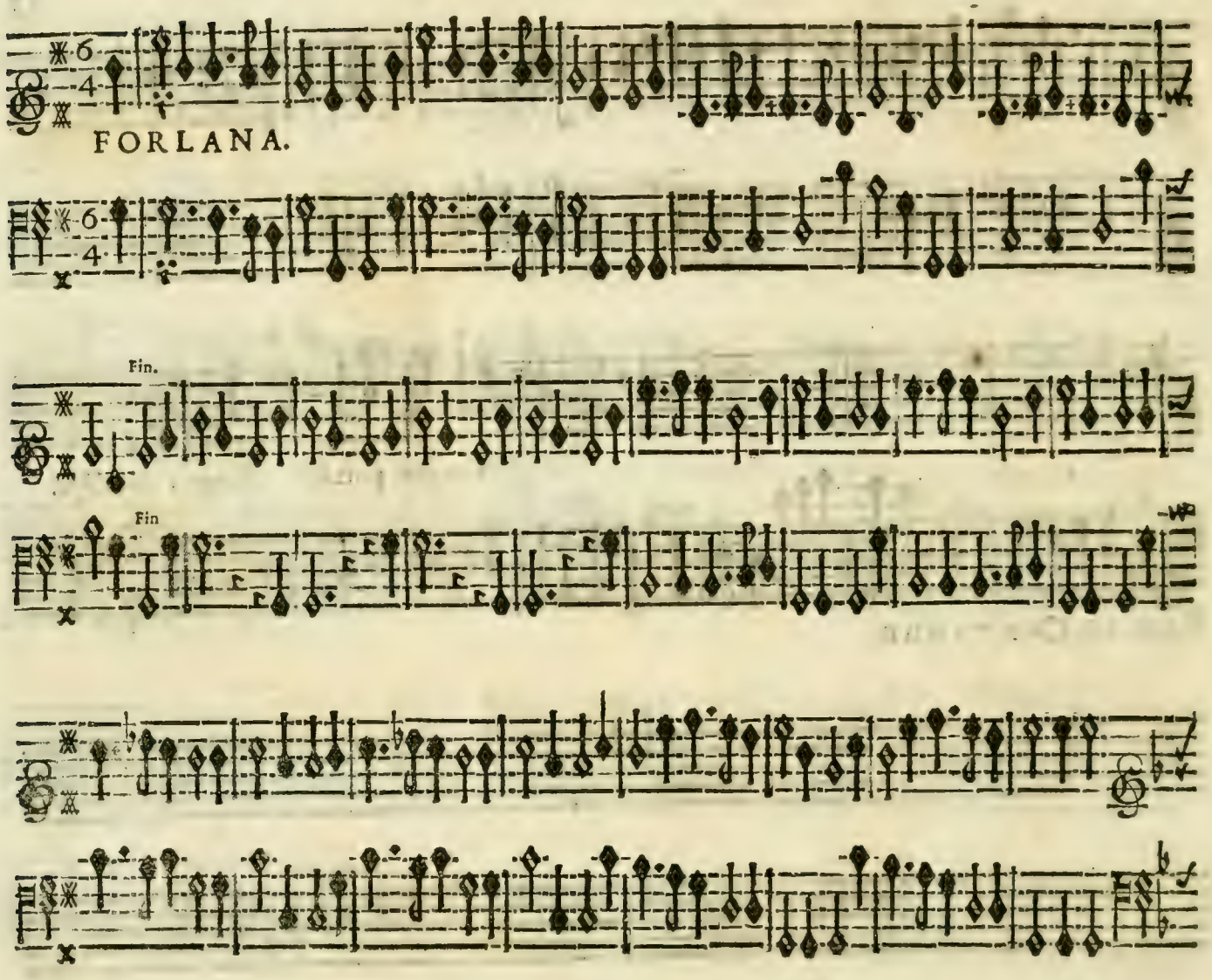


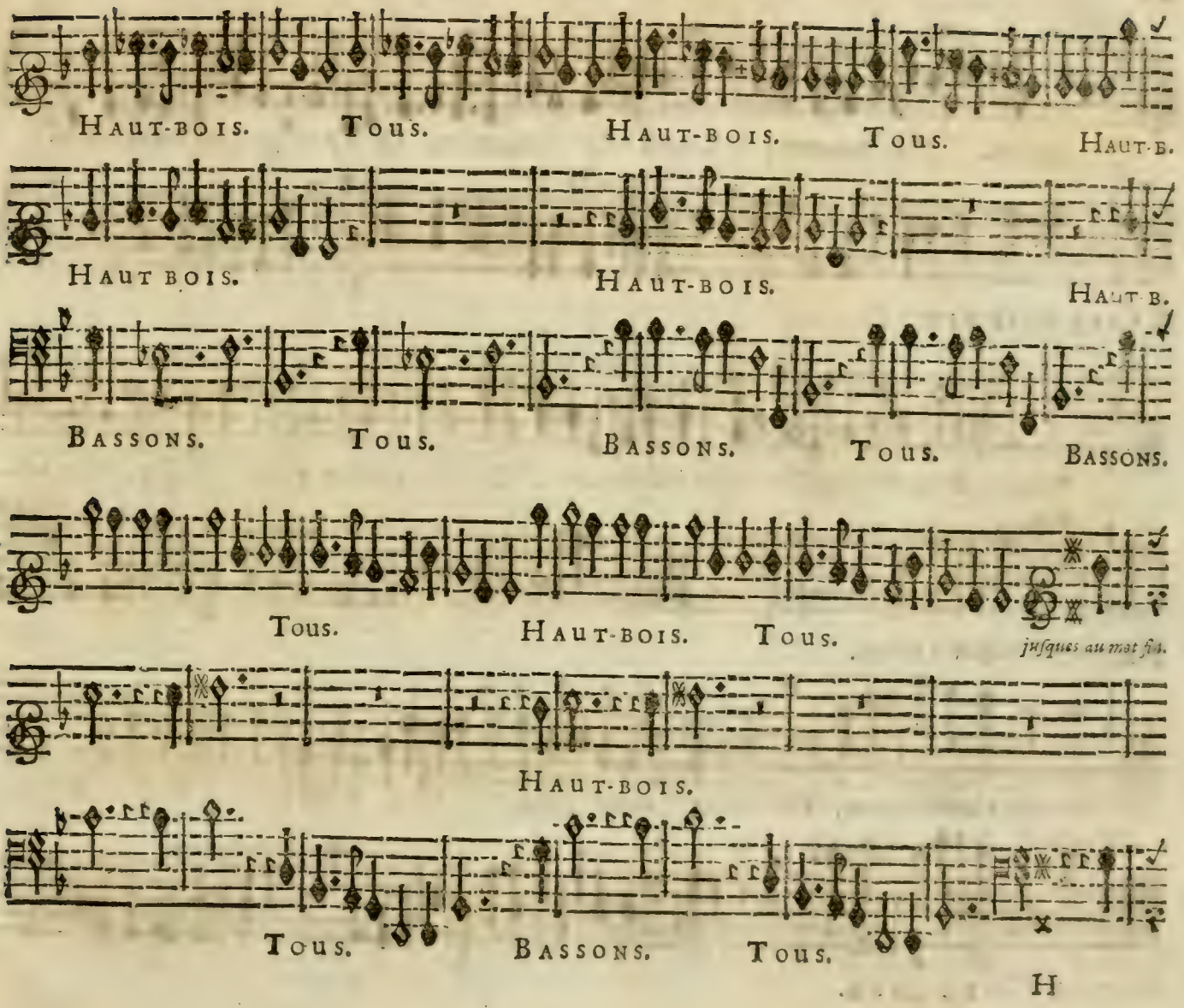
BASSE-CONTINUE.



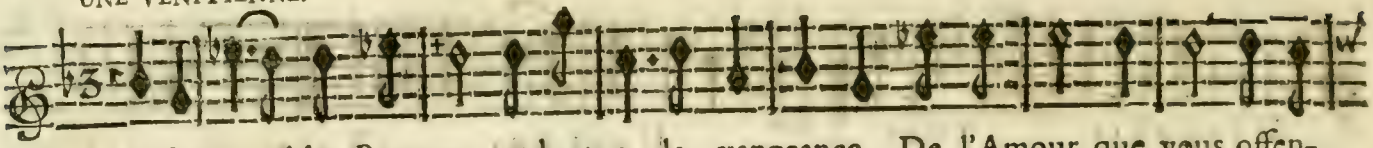

ſen ſempre portate, L'amoroſe ſervitu. L'amoro- ſe ſervi- tu. L'amoro- ſe ſervi-
BASSE-CONTINUE.


forte.
forte.
tu.
ſempre portate. Pargo, Da Capo.
6 6✕
6✕ 6
BASSSE-CONTINUE.

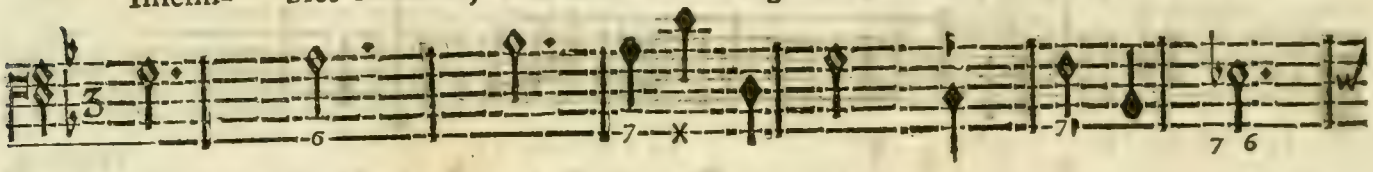

6
4
FORLANA.
6
4
Fin.
Fin


HAUT-BOIS. TOUS. HAUT-BOIS. TOUS. HAUT-B.
HAUT BOIS. HAUT-BOIS. HAUT-B.
BASSONS. TOUS. BASSONS. TOUS. BASSONS.
TOUS. HAUT-BOIS. TOUS.
jusques au mot fin.
HAUT-BOIS.
TOUS. BASSONS. TOUS.

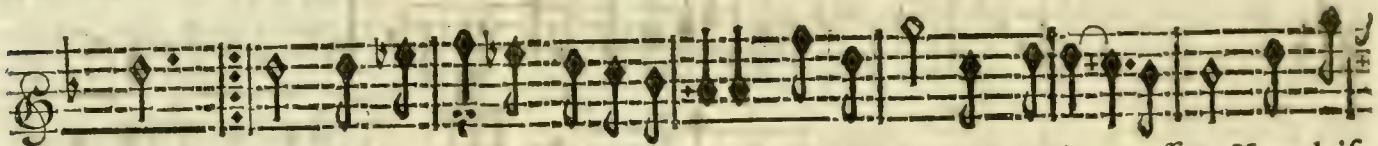
UNE VENITIENNE.



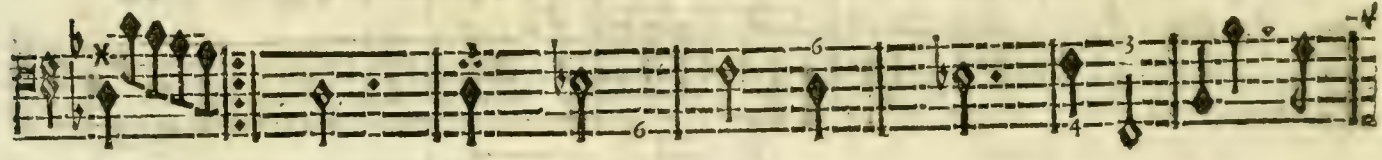
Inſenſi- bles Beautez, redoutez la vangeance, De l'Amour que vous offen-



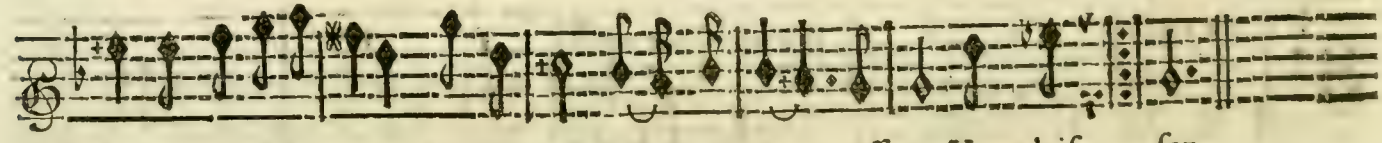
BASSE-CONTINUE.



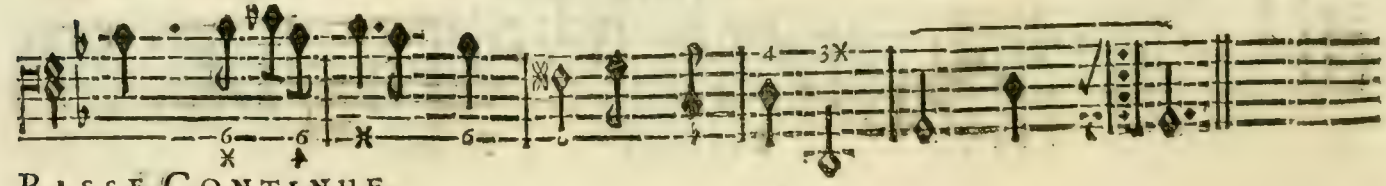
ſez: ſez: Vous laiſſer vôtre indiference, Ce ſeroit vous punir aſſez, Vous laiſ-



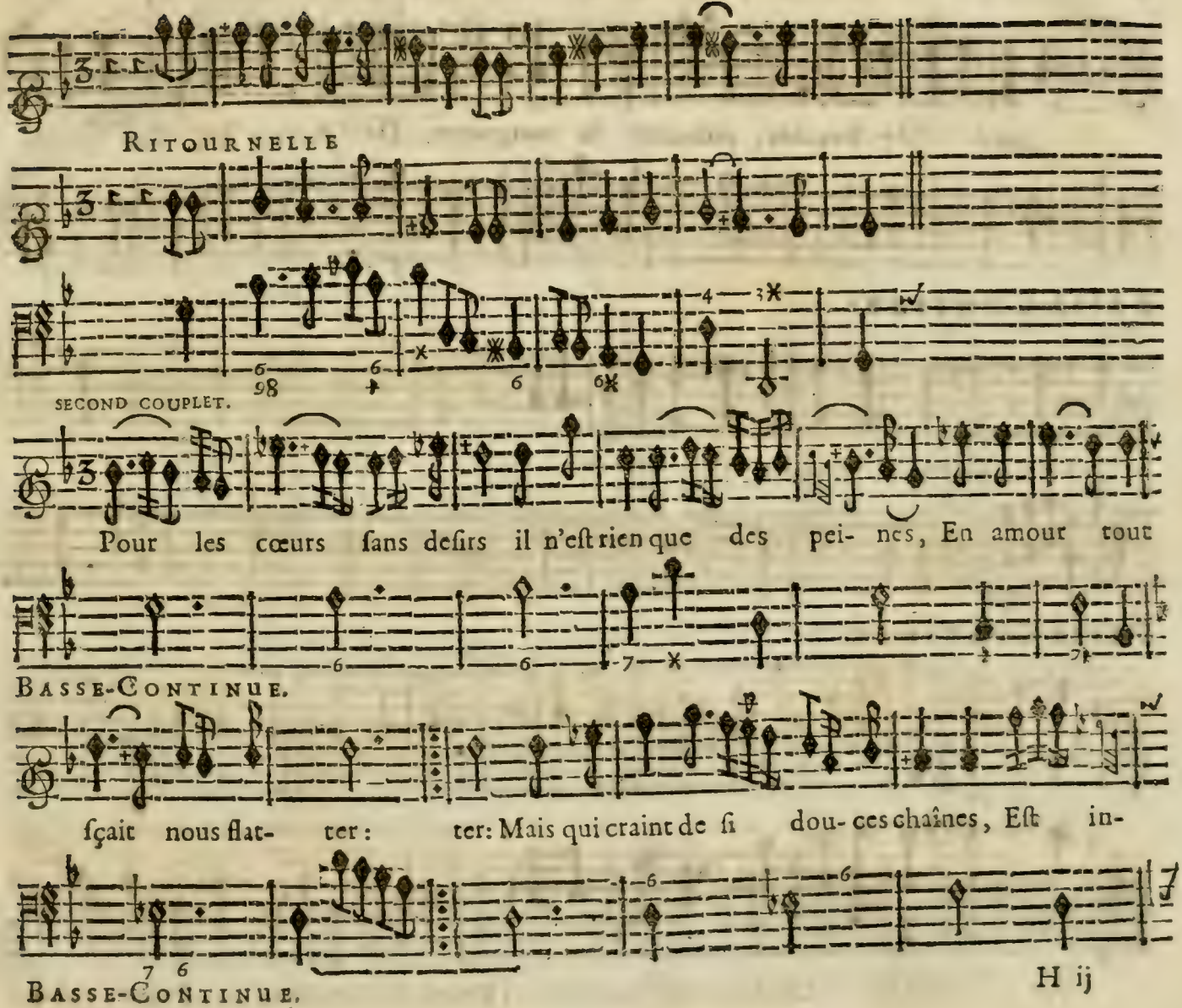
BASSE-CONTINUE.

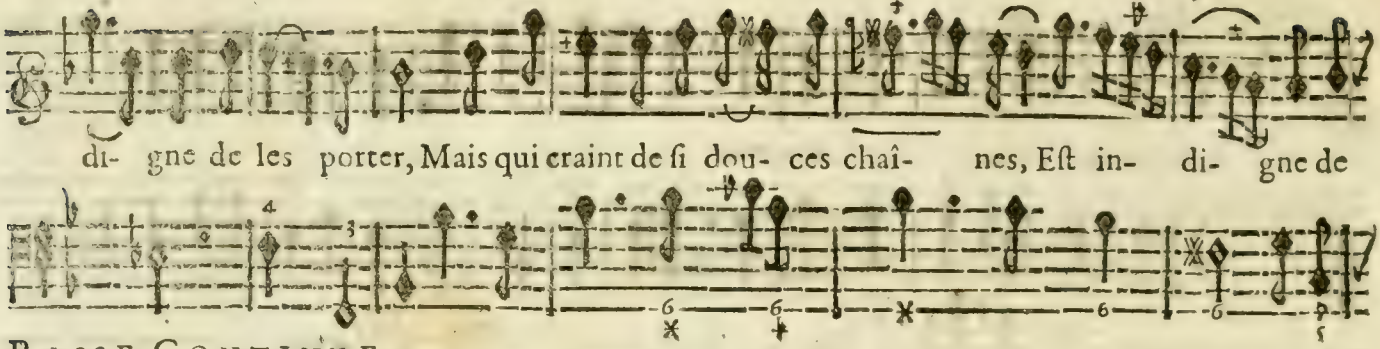


ſer vôtre indiference, Ce ſeroit vous punir aſſez. Vous laiſ- ſez.

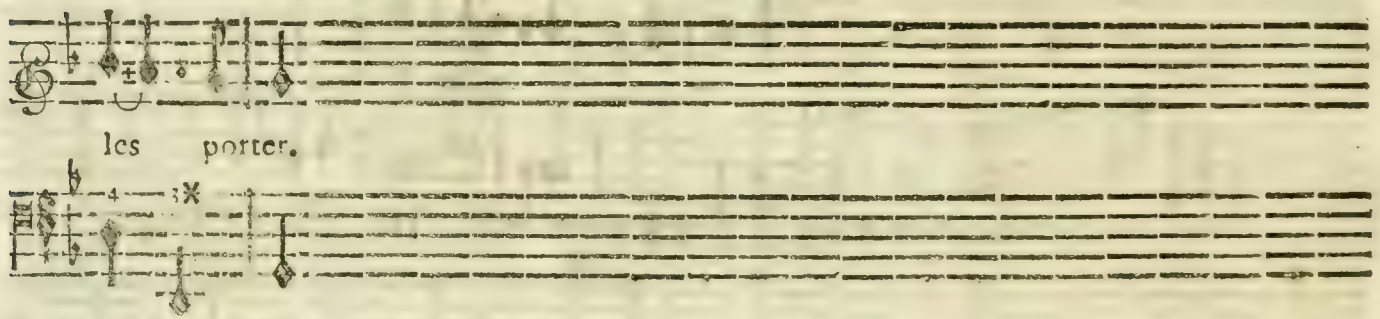


BASSE-CONTINUE.


RITOURNELLE
SECOND COUPLET.
Pour les cœurs ſans deſirs il n'eſt rien que des pei- nes, En amour tout
BASSE-CONTINUE.
ſçait nous flat- ter: ter: Mais qui craint de ſi dou- ces chaînes, Eſt in-
BASSE-CONTINUE.

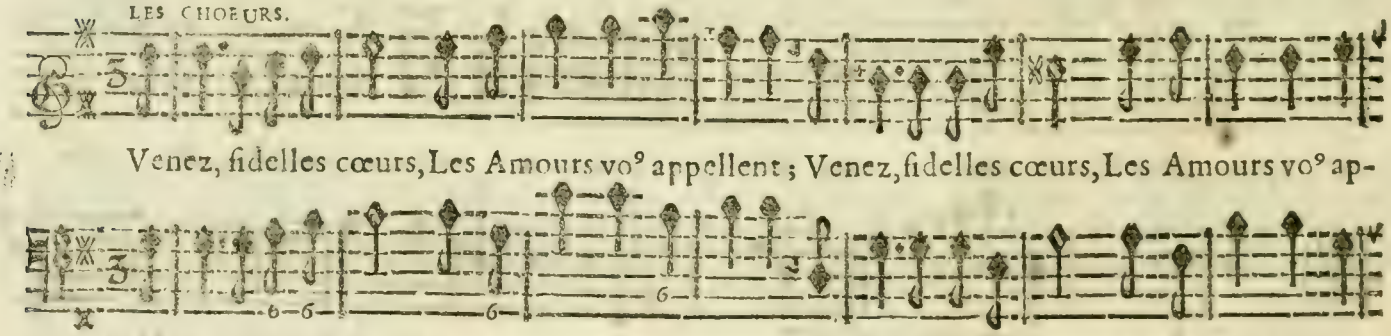


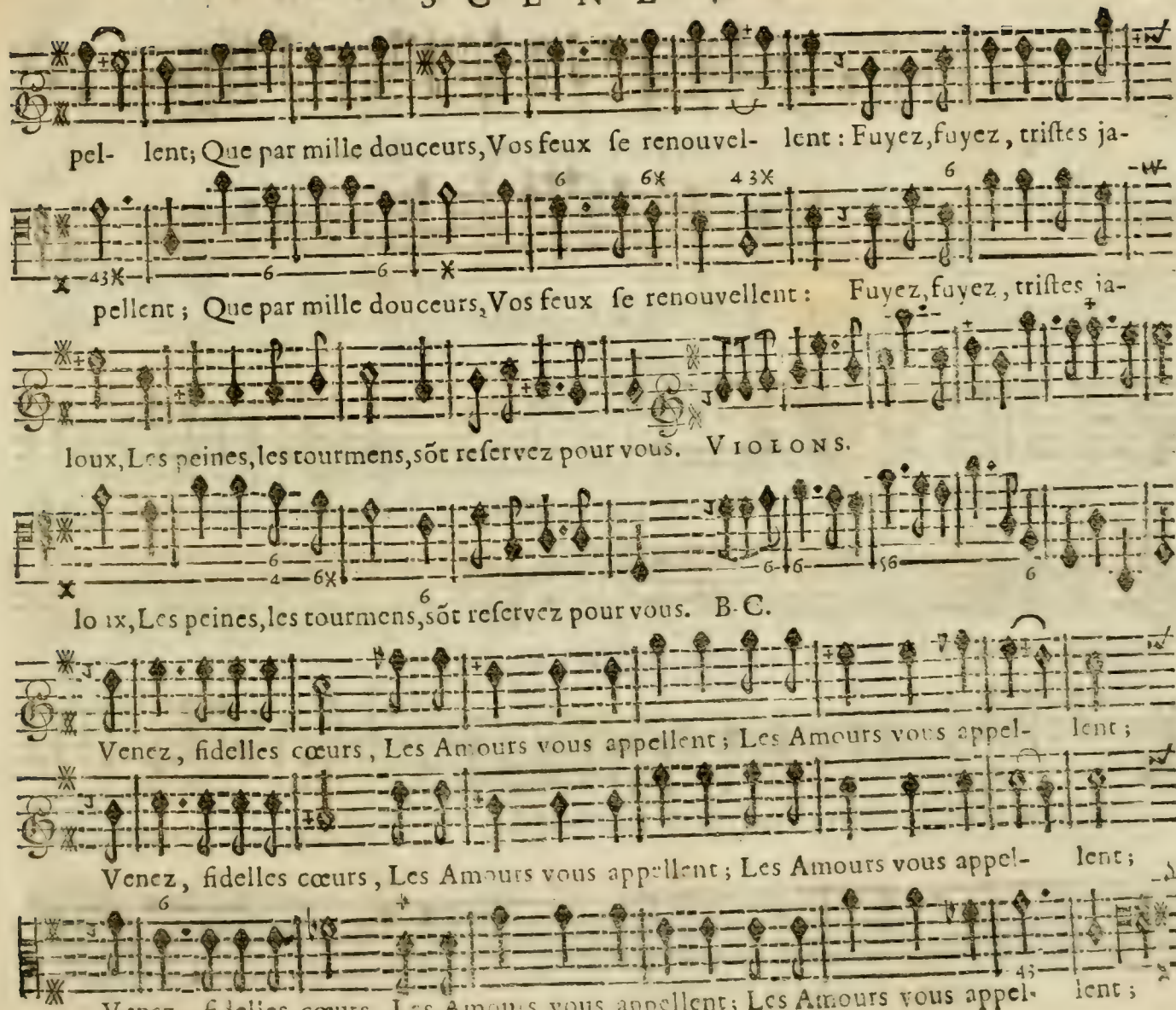
BASSE-CONTINUE.

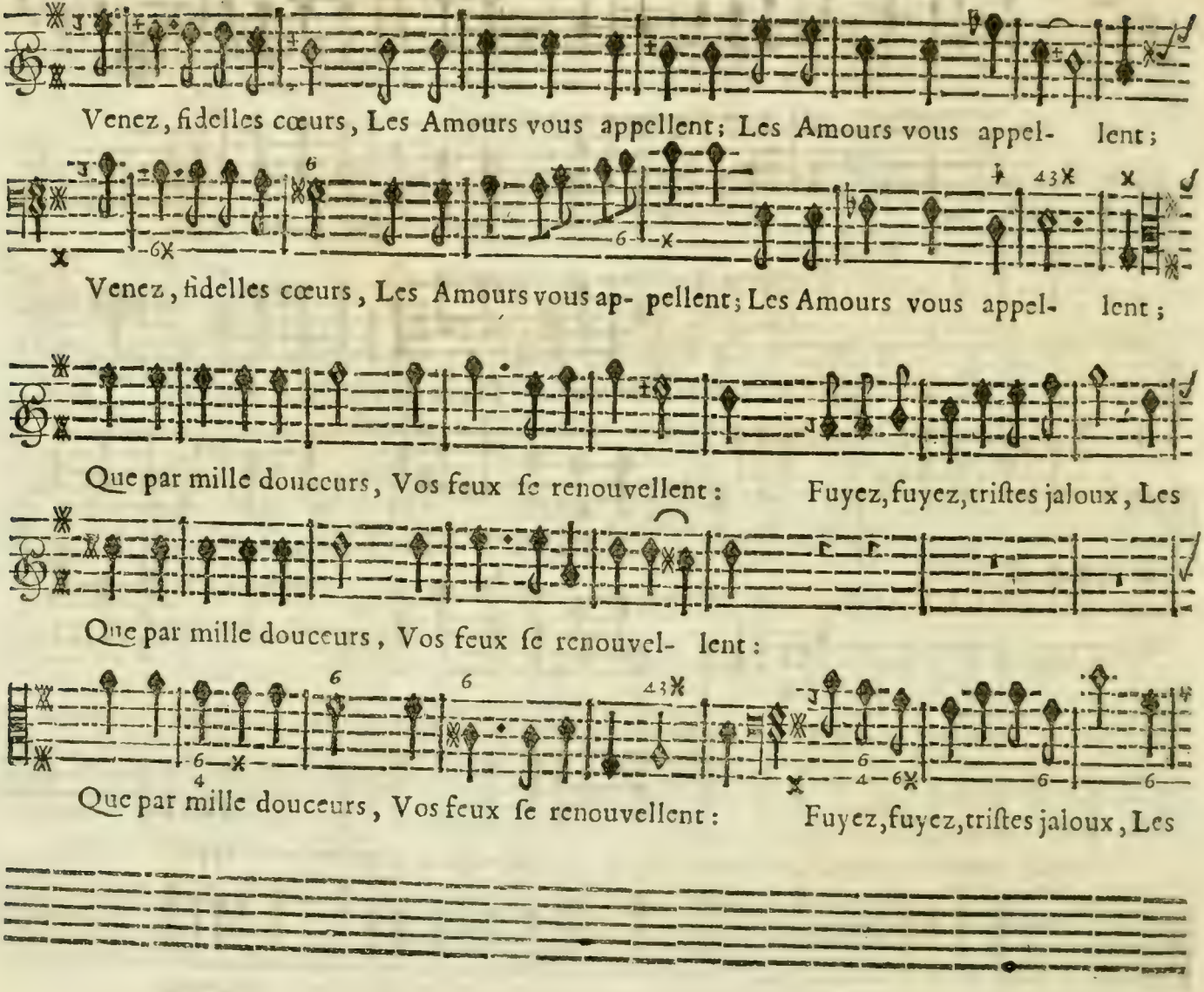


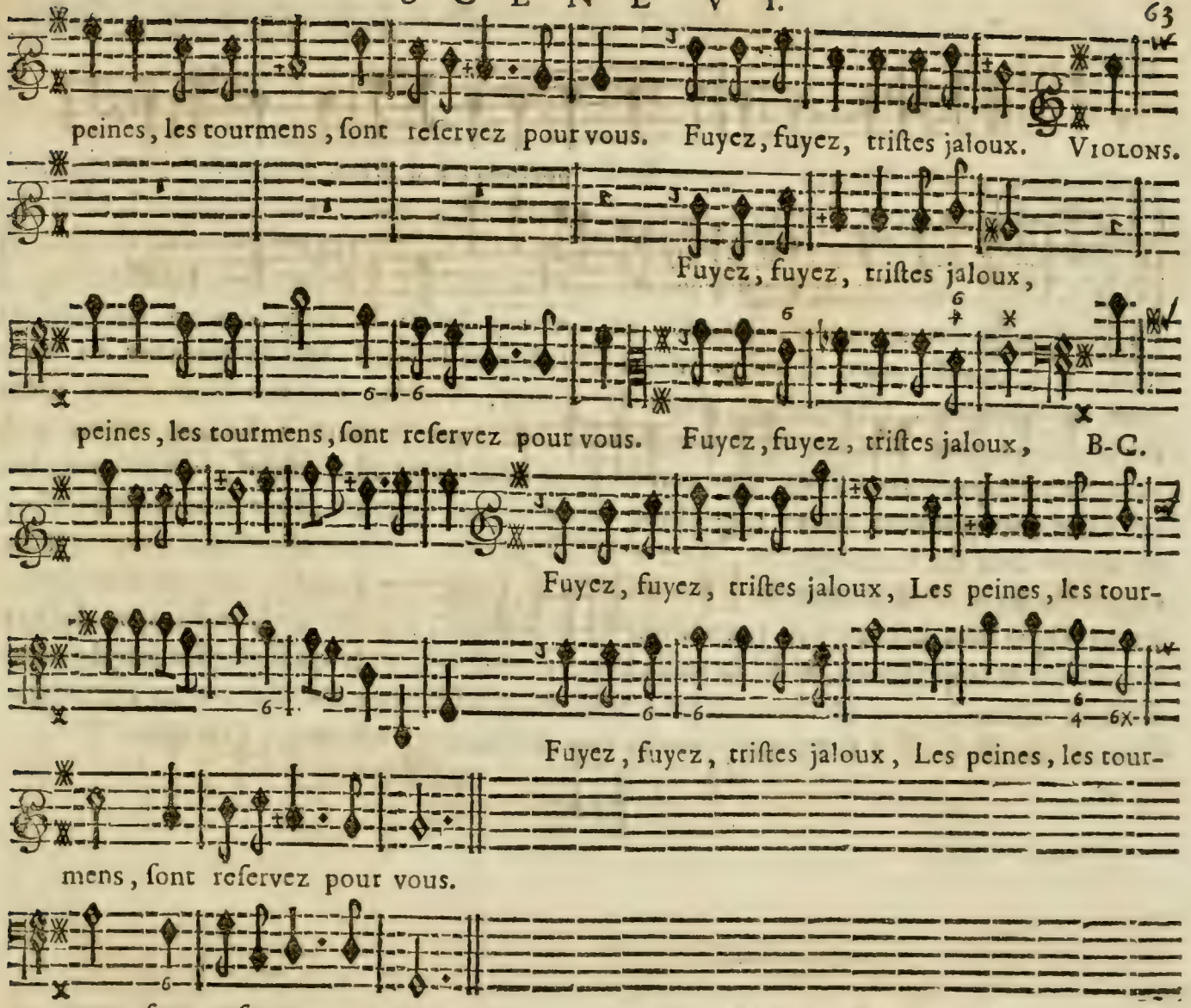
BASSE-CONTINUE.

On reprend la Ritournelle page 59. & en ſuitte la Forlana page 56.




pel- lent; Que par mille douceurs, Vos feux se renouvel- lent : Fuyez, fuyez, tristes ja-
pellent ; Que par mille douceurs, Vos feux se renouvellent : Fuyez, fuyez, tristes ja-
loux, Les peines, les tourmens, sõt reservez pour vous. VIOLONS.
lo ux, Les peines, les tourmens, sõt reservez pour vous. B. C.
Venez, fidelles cœurs, Les Amours vous appellent ; Les Amours vous appel- lent ;
Venez, fidelles cœurs, Les Amours vous appellent ; Les Amours vous appel- lent ;
Venez, fidelles cœurs, Les Amours vous appellent ; Les Amours vous appel- lent ;


Venez, fidelles cœurs, Les Amours vous appellent; Les Amours vous appel- lent;
Venez, fidelles cœurs, Les Amours vous ap- pellent; Les Amours vous appel- lent;
Que par mille douceurs, Vos feux ſe renouvellent: Fuyez, fuyez, triſtes jaloux, Les
Que par mille douceurs, Vos feux ſe renouvel- lent:
Que par mille douceurs, Vos feux ſe renouvellent: Fuyez, fuyez, triſtes jaloux, Les



On reprend la Saltarella, page 44.

FIN.

EXTRAIT DU PRIVILEGE.

PAR Lettres Patentes du Roy données à Arras l'onzieme jour du mois de May, l'An de Grace mil ſix cent ſoixante & treize, Signées LOUIS; Et plus bas, Par le Roy, COLBERT; Scellées du grand Sceau de cire jaune: Veriſiées & Regiſtrées en Parlement le 15. Avril 1678. Confirmées par Arreſts contradictoires du Conſeil Privé du Roy des 30. Septembre 1694. & 8. Aouſt 1696. Il eſt permis à Chriſtophe Ballard, ſeul Imprimeur du Roy pour la Muſique, d'Imprimer, faire Imprimer, Vendre & Diſtribuer toute ſorte de Muſique, tant Vocale, qu'Inſtrumentale, de tous Auteurs : Faiſant défenſes à toutes autres perſonnes de quelque condition & qualité qu'elles ſoient, d'entreprendre ou faire entreprendre ladite Impreſſion de Muſique, ny autre choſe concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de ſon obeïſſance, nonobſtant toutes Lettres à ce contraires ; ny meſme de Tailler ny Fondre aucuns Caracteres de Muſique ſans le congé & permiſſion dudit Ballard, à peine de confiſcation deſdits Caracteres & Impreſſions, & de ſix mille livres d'amende, ainſi qu'il eſt plus amplement declaré eſdites Lettres: Sadite Majeſté voulant qu'à l'Extrait d'icelles mis au commencement ou fin deſdits Livres imprimez, foy ſoit ajoûtée comme à l'Original.